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VUE

WEEKLY

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MUSEUM STUDENT SHOWCASE

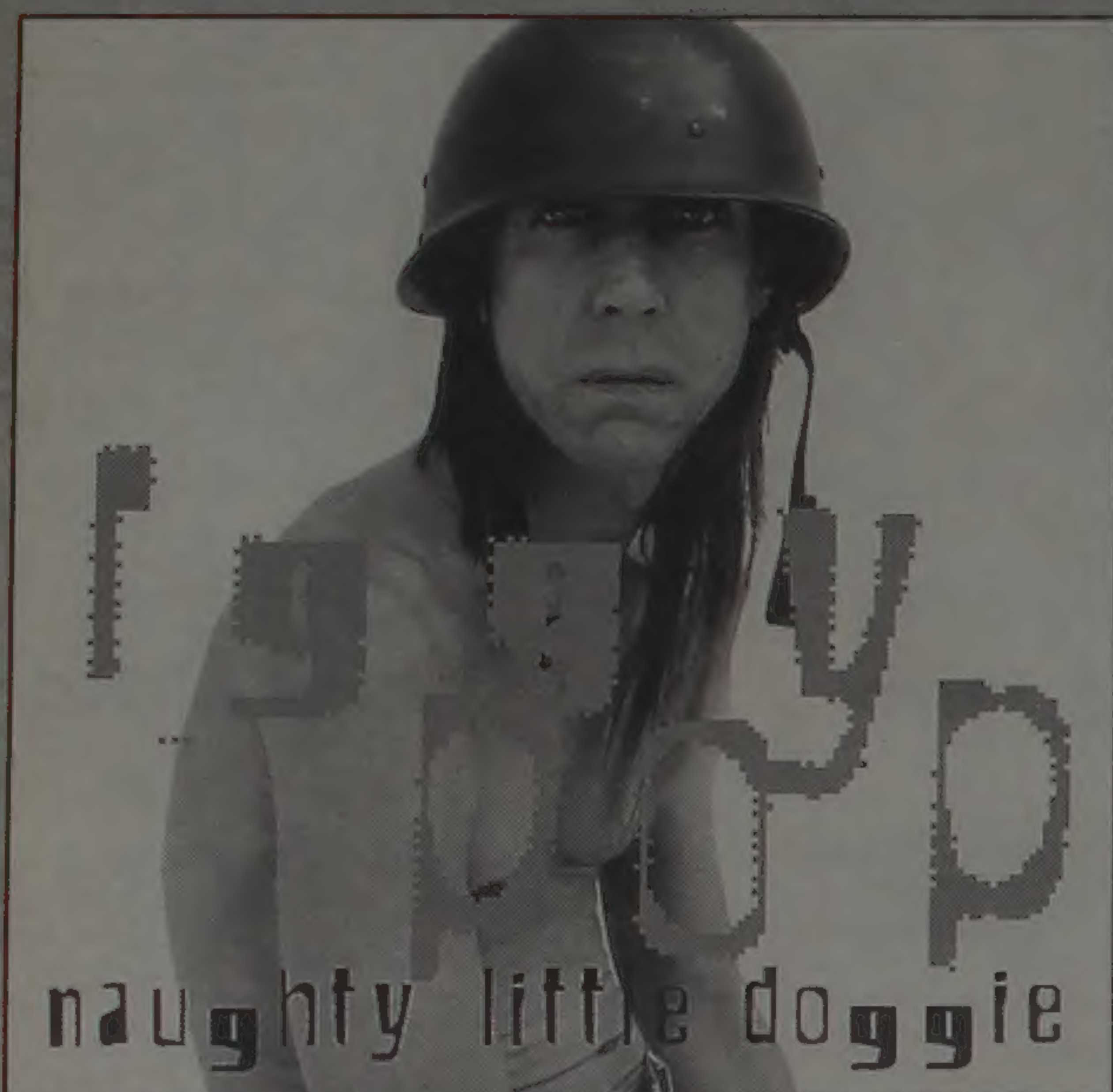
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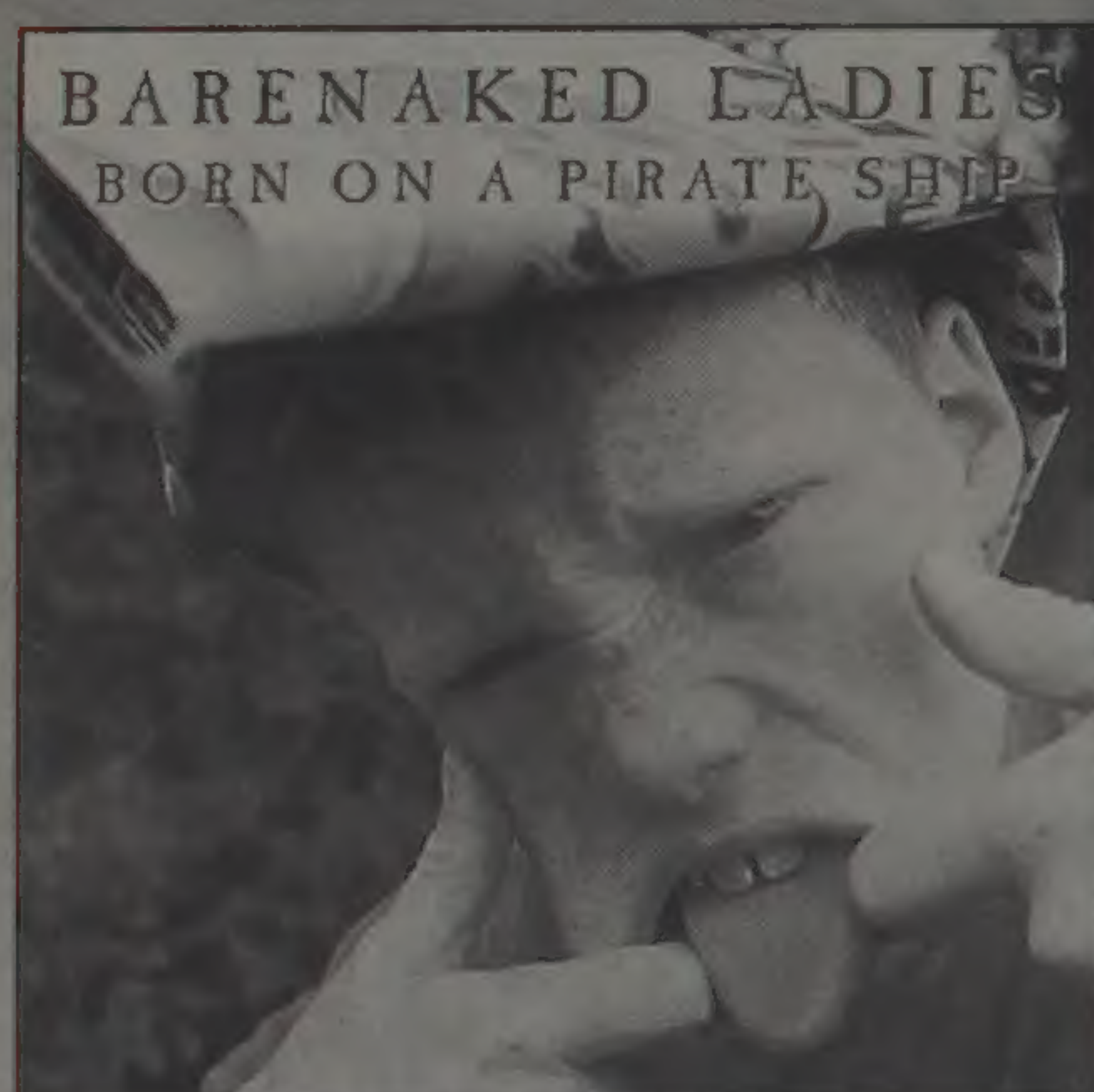


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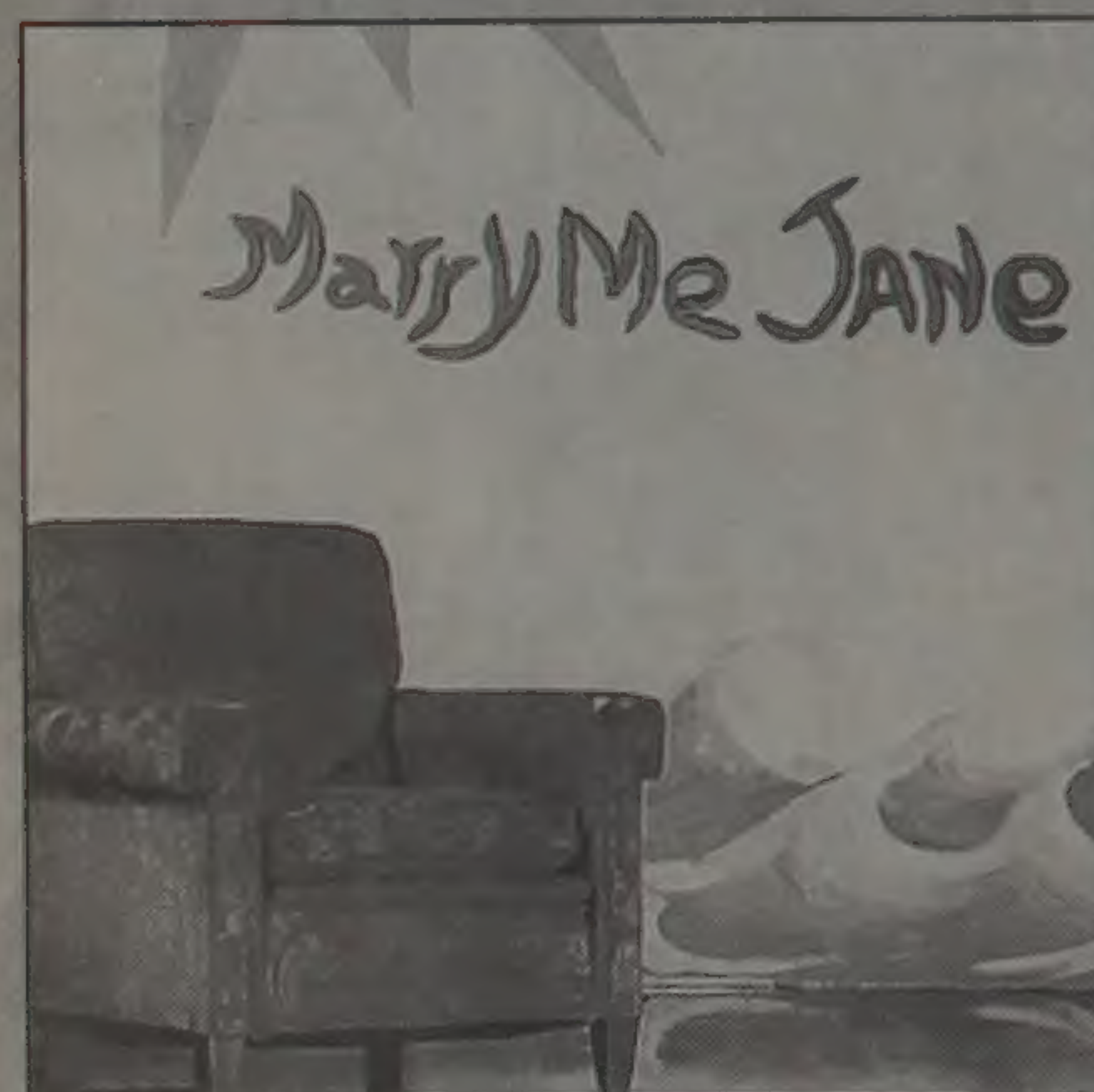
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Brits faced with bad beef

BY JONATHAN MURPHY

Ask anyone who's travelled to Britain what they liked least about their trip. Chances are they'll tell you, without hesitation, *the awful food.*

It's been 15 years since I left the old country, and I can still get a cheap thrill turning sensitive Canadian stomachs with tales of British cuisine.

"How about some delicious

black pudding? You mean you don't feel like a fried piece of congealed blood speckled with white lumps of fat for breakfast? Well, we must stop at the tripe stand at lunchtime, then: take a nice, big slab of raw stomach lining, slather it with salt and vinegar, and let it slide gently down your throat..."

Now gross has turned into gruesome. Over the past 10 years, 158,000 British cattle have been

stricken with an invariably fatal infectious brain disorder nicknamed mad cow disease.

The disease, which turns brain tissue spongy, is thought to be a bovine version of scrapie, a neurological disorder of sheep first diagnosed over 200 years ago.

It crossed the species barrier through the delightful and uniquely British practice of feeding normally vegetarian cattle ground-up brains and spinal cords

from scrapie-infested sheep in order to increase milk and meat production.

For two years after mad cow disease was discovered in 1986, Britain allowed the diseased animals to be sold for human consumption. Six hundred obviously-infected carcasses ended up on supermarket shelves before dis warnings from a handful of British doctors forced a stop to the practice.

Infected cattle

But, because only a thorough post-mortem examination of brain tissue can confirm the disease, it's certain thousands of apparently healthy but infected British cattle have been killed and eaten by unwitting Britons.

For years, microbiology professor Richard Lacey was dismissed as a scaremonger for pointing out the similarities between mad cow disease and a rare human illness, Creutzfeldt-Jakob Disease (CJD).

Early symptoms include memory loss, muscle twitching and slurred speech.

Within a year, the patient becomes incontinent, blind, deaf and speechless, eventually falling into unconsciousness and inevitable death.

Further research showed 50 cats had died from eating mad-cow-infected pet food, but still the government insisted humans were not at risk. As public concern mounted, agriculture minister John Gummer fed his four-year-old daughter hamburger in a televised demonstration of his confidence in British beef.

Finally, last week, after years of denials, the British government admitted 10 recent cases of CJD are "suspicious."

While the disease normally affects the elderly, the average age of the mad-cow-disease-linked patients was 27, and their symptoms were markedly different.

Herd destroyed

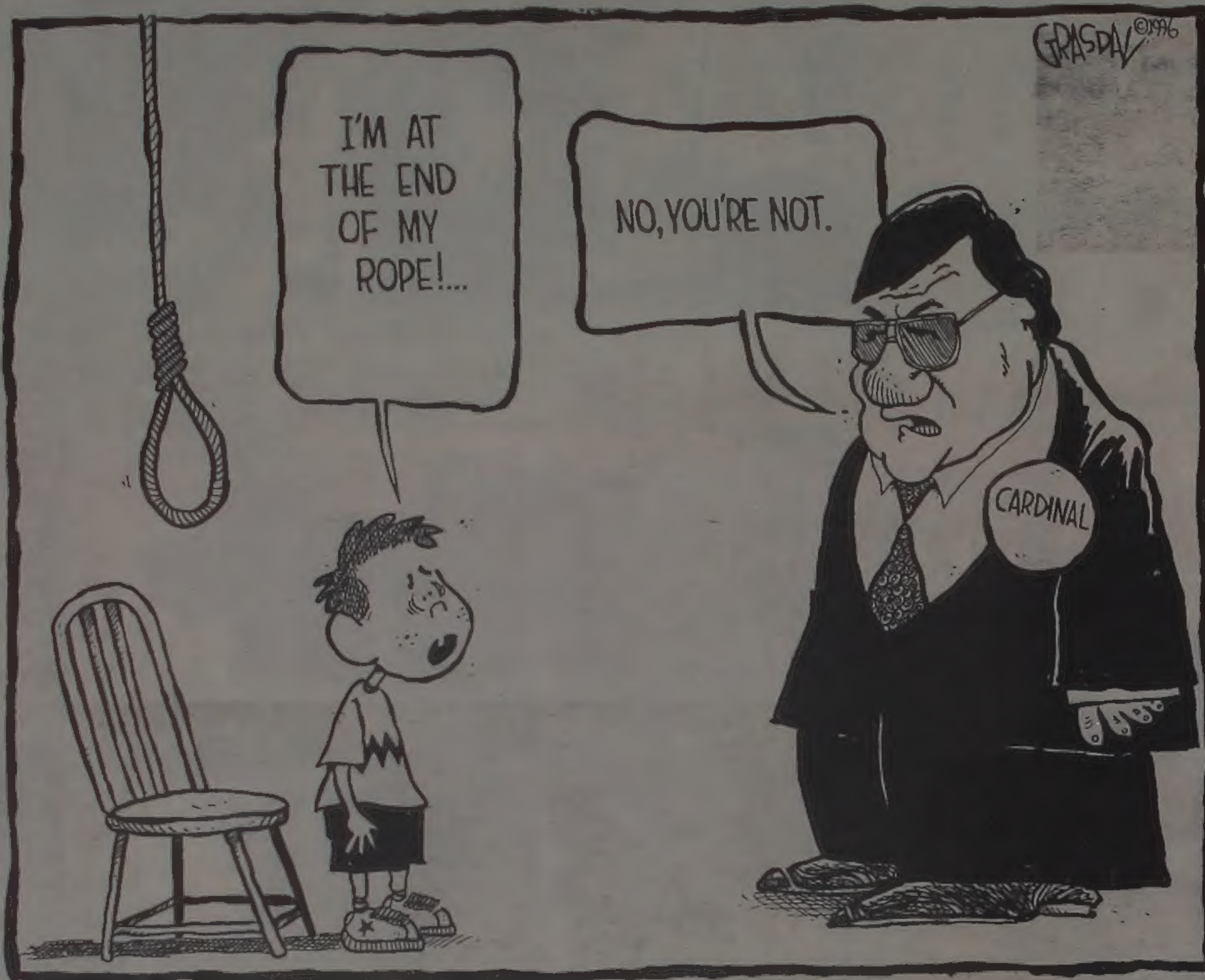
The European Community immediately banned the export of any British beef products, found in a surprisingly wide range of goods, from soup and pies to lipstick and peppermints. Canada has already banned British beef imports, and in the country's one known case of mad cow disease, near Red Deer in 1993—the entire herd was immediately killed and destroyed.

It takes a lot to upset the Brits. After sales first plummeted in the initial panic, supermarkets cut prices by up to half. Shoppers returned in droves, with some stores reporting beef sales had gone ten-fold. One typically phlegmatic customer told British television, "I'm not all that confident, but I'll take a good price and I'm willing to take the risk."

The deals are tempting indeed, but I'm sure the cautious Canadian visitor will steer well clear of the roast beef and Yorkshire pudding. There are, after all, plenty of excellent British vegetarian specialties for you to try.

May I recommend, for example, a hearty breakfast of baked beans on toast, or delicious steaming hot mushy peas ladled over fries?

Mmmm.



Transfer set up no joke

BY PAM BARRETT

Don't you just hate April Fool's Day jokes?

Well, I hope Monday's events are appreciated for the cruel, unfunny joke that must be intended.

After all, that's the day the federal program which funds welfare and health care comes to an end. Boy, that's a real rib-tickler, eh?

Under the old system, when the feds transferred a buck to a province to fund welfare, the province had to match the buck and spend both on welfare, according to national standards. The same for health care and post-secondary education (PSE).

But, hey presto-chango! Strings are no longer attached to federal transfer payments when it comes to these social programs.

Under the new system, the Canada Health and Social Transfer, lump-sum payments will be given to the provinces, and the provinces can spend the money any way they want within the three categories of health, PSE and welfare.

Were I living in Saskatchewan, I wouldn't be too worried. Over the last six years, Roy Romanow's government has gradually eliminated its deficit in an orderly and humane fashion.

But the cold heart of the Alberta Advantage has exacted a very heavy price from our poorest people, in the form of brutal cuts the

provincial government has imposed.

Welfare recipients have seen their support payments slashed and other benefits stripped over the past three years. And they weren't exactly living high off the hog before then.

Halving welfare

While Social Services minister Mike Cardinal boasts that he has been able to cut the number of people living on welfare in half, nobody has bothered to account for the thousands of people who have fled to B.C. (among other places), where support payments are actually sufficient to live on.

And, while some of those welfare refugees might be your 'typical' inter-generational "welfare bums," presumably most of them are not.

Why presumably? Just look at our unemployment levels. 10.4 percent of Canadians are out of work. Alberta's rate of unemployment stands at 8.1 percent and Edmonton's is 8.8 percent.

We have a serious systemic problem in this country. Jokes and japey do not help solve it.

It didn't help last week when the CEO of the Bank of Canada said high unemployment is good for us.

This joke continued the following day when the Bank of Canada

announced that it had made \$2 billion in profits last year. That's after it had laid off 500 people. What a knee-slapper.

Little wonder a poll released on Monday shows Canadians are not laughing when they hear about layoffs in the same breath that they hear about record corporate profits, day after day.

It is not likely the Alberta government will care about our collective sentiments.

Now that it has the latitude to shift funding at will between health care, social services and PSE, you can count on it to do so.

The Tories can read polls as well as the rest of us and the one they are most interested in is the one that shows Albertans are angry about the depth of their cuts in health care. Add to this the assumption that poor people don't vote, and you have the hard core of the Tory interpretation of the Alberta Advantage.

Poor people don't count for much in this province.

So, as we head into an election year, don't laugh too loud when you see more dollars being poured into health care (as they should be). We all know since the jokes die pretty fast after a Tory victory, the "welfare bums" in the system will be at the top of the hit list for Ralph and his crew immediately thereafter.

Really funny, eh?

Vue Weekly is available free of charge at well over 1,000 locations throughout Metro Edmonton, and is funded and published solely through the support of our advertisers. Vue Weekly is a division of 662812 Alberta Ltd. and is published every Thursday.

We strive to ensure that our comprehensive listings are correct. However, in this uncertain world, events beyond anyone's control can torpedo even the best laid plans. So call ahead. It can't hurt. Artists are chatty people by nature, anyway. Letters/artwork/submissions are always welcome by fax, mail, email, or (horror!) hand delivered. Gun turret does not fire. Requires two AA batteries, not included. Other action figures sold separately.

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MCA

Ross Harvey leads NDP into era of optimism

BY SHEENA STEWART

Following the elections of June 1993, it's hard to imagine that anyone, other than Jean Charest, had a more thankless political leadership position than Ross Harvey, the leader of the provincial New Democratic Party.

In one fell swoop, the NDP—who had been Alberta's official opposition—lost every seat they had in the legislature. In their place, the Alberta Liberals became the official opposition and Alberta government became, a two-party rather than a three-party system.

For many it seemed the NDP and their brand of democratic socialism was destined to be nothing more than a historical footnote in Alberta's colorful political past.

It was a defeat that shocked many longtime supporters, and left many people wondering who would serve as the voice for Alberta's average worker and for the sick, poor or elderly.

"Well we're off life support now," jokes Ross Harvey, a big, burly, articulate man, who looks nothing like you would expect a politician to appear. In fact, he wants you to know that almost three years after disappearing off Alberta's political map, the party with a social conscience is recovering quite nicely, thank you.

They've already begun to select candidates for the next pro-

vincial election. Party finances are secure, sitting at around \$500,000 a year.

And perhaps most encouragingly for the party, supporters and volunteers who seemingly retreated after 1993 are beginning to return in droves.

Says Harvey, "It's important to remember that the results of the last election were never a matter of people rejecting the NDP, but rather were about people trying to block or support Ralph Klein's Tories.

"What happened is the Alberta electorate divided along the question of Tories—yes or no. The Tories-yes vote took a slim majority. The Tories-no vote basically chose what was thought to be the most likely agency for ditching the Tories, and for a variety of reasons that was deemed to be the liberals.

"We were just unable to hold onto our vote in the face of that kind of strategic voting.

Good news

"I suppose the good news is it is extremely unlikely the same phenomena will occur at the next election because I don't think the Liberals are going to be able to mount a credible campaign."

Although Harvey never says it, you know there's got to be a twinge of vindication for him in the losses that have plagued the Alberta Lib-

erals, who in recent weeks have seen many of their high profile players declare their intentions not to run again.

It's a scenario Harvey says he could see coming a mile away.

"For some of them it's that when they ran, they really thought they were going to be government, and they were looking forward to having some fun being the government party.

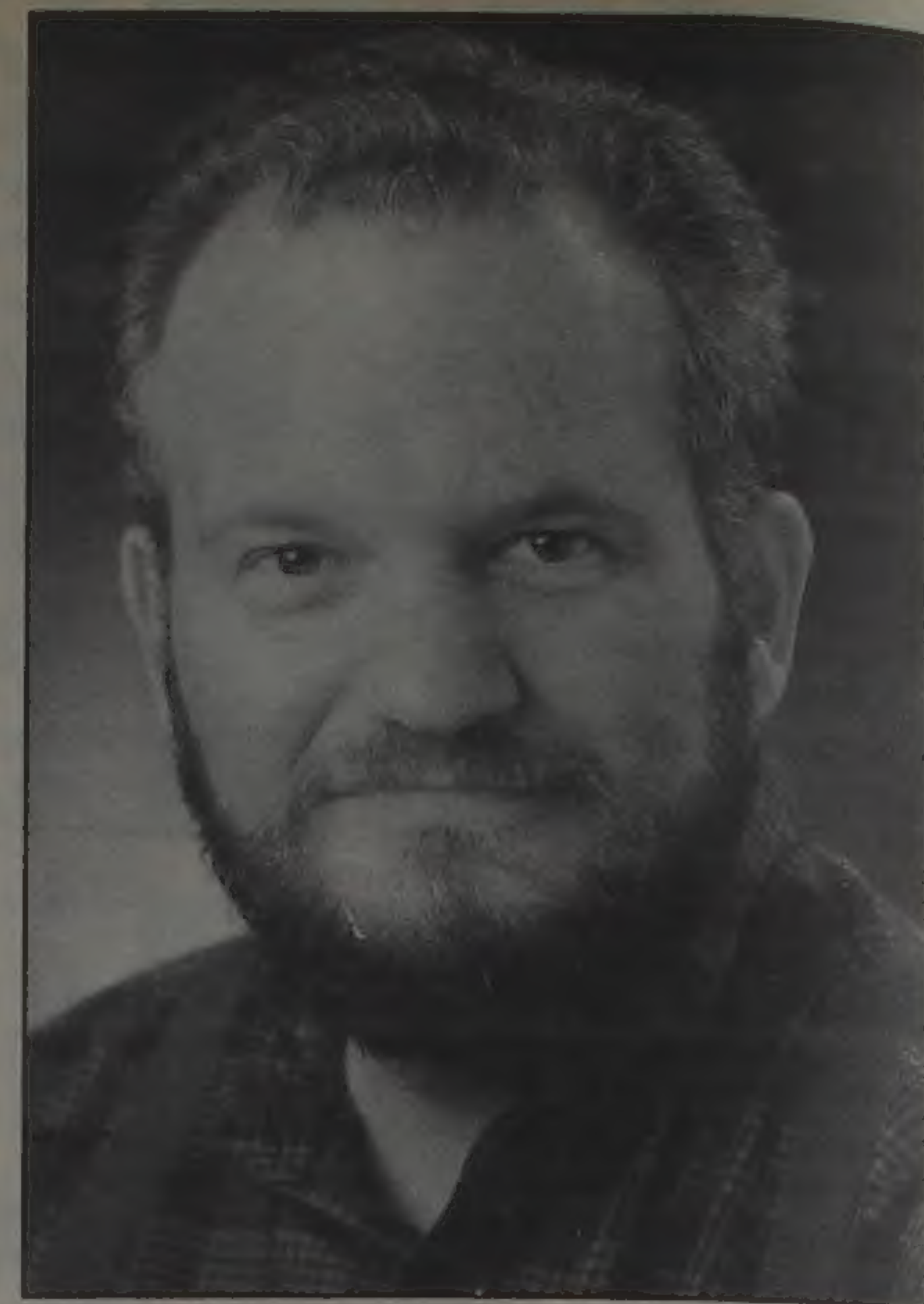
"Instead they found themselves stuck in the role of opposition party and are now convinced, correctly in my opinion, that that's the only future that awaits them—they're not going to win government in the next election, and they're saying 'who the hell needs this grief?'"

The reason for such disillusionment is simple, Harvey believes: they're there for the wrong reasons in the first place.

"They're not there for any large political project, they're not there in the service of some idea or social movement—they're there because it was an interesting thing to do at the time and it's just not as much fun as they had hoped."

According to Harvey, others are packing it in because they ran on the Liberal's election platform of the time, which rivalled the Tories in its promise to slash and burn its way through the debt.

"Remember, Decore was promising 'brutal cuts,' explains Harvey. "Now they find themselves in the Legislature as the champions of



Ross Harvey

some ill-defined weak-kneed, lily-livered, bleeding-heart sob bunch and that's no fun for them because every fibre in their body wants to shout 'hurrah!' every time Jim Dinning announces another cut."

While he's not surprised by things like Colleen Klein's Multi-corp involvement, Harvey is appalled at the way the government has decimated this province's most vulnerable groups in the name of deficit reduction.

"Alberta still taxes 20-30 per cent below the national average, so we have all sorts of tax room to play with.

"And I don't mean increasing personal income taxes on people

making \$60,000 a year. I mean slapping a 10 to 30 per cent surtax on people making over \$100,000 a year, and I sure as hell mean gouging royalties, and I sure as hell mean a minimum corporate tax—stuff that is standard anywhere else in the country.

"The whole argument for keeping taxes low is to encourage investment, but here in Alberta it doesn't work. From 1980 to 1993 new business investment in Canada in the provinces rose at an average annual rate of 2.9 per cent. In Alberta, it dropped at an annual rate of 1.5 per cent and during this entire period we had unquestionably the lowest corporate tax rates in the country—it doesn't work."

Instead of instituting a reasonable tax structure, Harvey explains, the corporate powers that be managed to retain control of the provincial government, took the fiscal crisis and forced it onto the shoulders of the working people of this province.

From increases in Medicare of 33 per cent in three years to downward wage pressure, the average citizen is the one who loses.

As Harvey sees it, much of the panic over debt and deficit was manufactured in the first place.

"For the people at street level, what counts more than anything else is Medicare, a decent education for their kids, a decent retirement for their folks and a job with some kind of reasonable income and security. Everything else is a back in the field you can't even see it, including debt and deficit."

Not surprisingly, it's those issues which will form the basis of the NDP's election platform next time out. And if Alberta voters are as disenchanted with Ralph Klein's Tories as letters to the editor in daily papers would suggest, Ross Harvey and the NDP may find themselves back in the Legislature.

LIFE IN HELL

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BY MATT
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Redoing hats from the top

UNION
KIM GREENWOOD

Throughout fashion's history, women in hats have always been on top.

Jackie Onassis, Audrey Hepburn and Mary Tyler Moore are women who knew the power of a good chapeau. Yet the impact of the hat in fashion has been subtle than showy.

More than anything the hat has always been a huge fashion statement. The type of women who wear a hat are definitely brave enough to be noticed in a crowd, says local designer Kate Collins.

Collins is a designer who specializes in hats under her company name Wimples & Liripipes.

Prior to the '40s, few women would venture out of the house without a hat. The number of hats a woman had stood as a sign of her importance in the community.

Then the Second World War drove women to the workplace, and the hat's impracticality left it in the closet. The hat has never made a strong impression on women's fashion since.

Still, we are seeing its popularity return.

Collins explains, "Of my designs, the ones which are popular in spring include a dark purple, a silk cloche style. The pink bowler made from paper is also popular. And women between 25 and 40 are liking the hemp hats."

Following suit with the direction clothes are moving, the hats being best are those which are simple, unfussy and clean.

Agnes, from Madame Angelo,



Hat available at Madame Angelo, Edmonton Centre

says the hat which Julia Ormond wore in the film *Sabrina* is very popular.

"Hats in bright colors are big for spring. Large brims on big hats with simple satin bands are in style," she says.

She stresses the importance of a hat to finish off an outfit.

Even for the street kid, hats have an impact of individual style.

Cheryl Thompson, manager of Divine Decadence, believes hats worn by university and college kids are 80 per cent fashion, 20 per cent function. And they are undoubtedly retro in their appeal.

"The men's golf hat, worn backwards, is popular with guys. Especially if it's made from corduroy. Girls were wearing a lot of fuzzy hats this winter," says Thompson.

The hat may never hit the fashion community with the impact it had in the past, yet we can't seem to shake that image of Mary Tyler Moore throwing her beret in the air, can we? And that says something about hats being top of mind.

The aroma of spring is here

BOO
PHILIPPI REMOIS

Strange the parts garlic plays in so many different cultures: vampire repellent, to sexual aphrodisiac, to medicinal remedy. Following his own tradition, Carmelo Rago of Sorrento's and Sorrentino's fame, is putting together Edmonton's Fifth Garlic Festival throughout April.

The festival starts with the Grand Opening Bash, with the who's-who of Edmonton media. Pretty well everybody showed up, including Garlic King & Queen, Sherry Berry and Shawna Randolph. The Garlic Festival is also a fund-raiser for the YWCA, the Bissett Centre and CFRN's Good Neighbor Fund. All locations will be running special promotions and offering Garlic Festival paraphernalia to support those charities.

In celebration of what is sometimes called the "Stinking Rose," Sorrento's and Sorrentino's six locations will offer their own individual garlic dishes.

The grand opening celebration allowed us to sample from an open display, including: squid, plum tomatoes, sausages, red

snapper, mussels and chicken breast, as well as an array of "garlicky" pastas such as tortellini, rigatoni and penne.

There was something to satisfy all tastes. My favorite was the Breast of Chicken with Roasted Garlic, Spearmint and Scallion Coulis.

The modest Velletri Bianco & Rosso was poured abundantly and the whole evening was a terrific success.

I felt sorry for "Check Stop" cops that evening—even our cab driver was hesitant to let us in...

The idea originated in Gilroy, California, which now hosts the world's largest Garlic Festival. California garlic experts Sam Bozzo and Gene Sakahara will make special appearances at Edmonton's restaurant locations from April 11-13.

Greg Bozzo, son of Sam, was on location at the opening reception and was a perfect Garlic Ambassador. The Gilroy Garlic Festival, he explained, is put together entirely by volunteers, and while it only lasts three days, it attracts 125,000 people!

Altogether, Edmonton should be a vampire-free city over the next few weeks. And don't forget: The Garlic Festival is the surest "safe sex" method around!

Hey Yeah, you. What are you doing this weekend?

things to vue (your online guide to edmonton events)

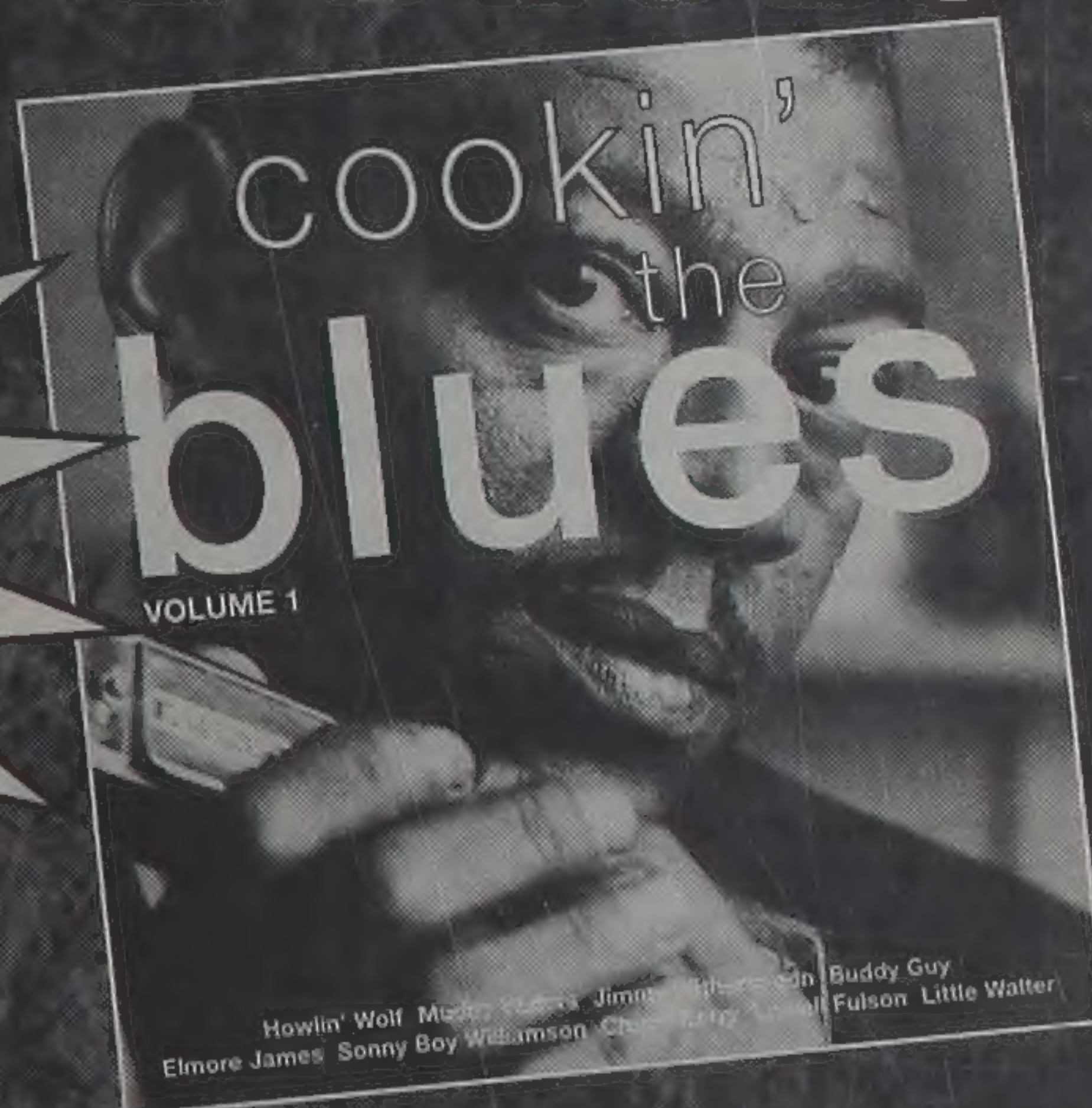
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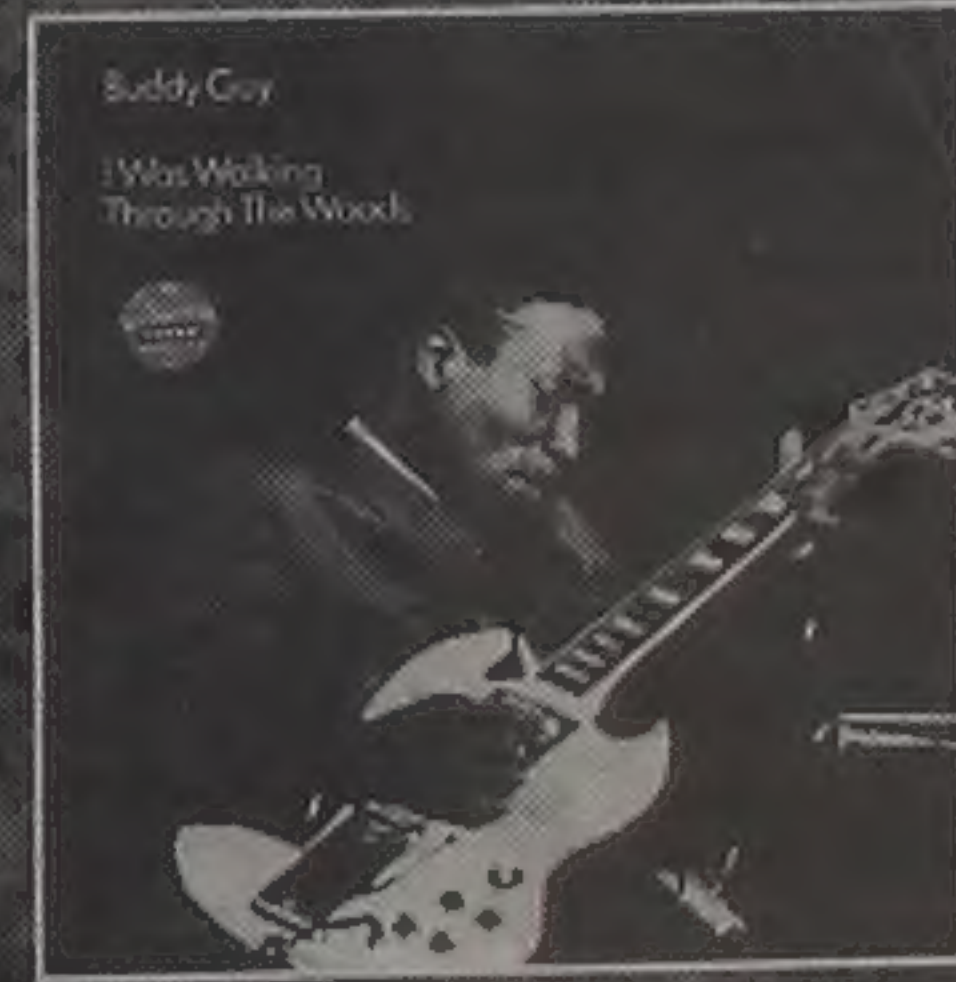
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Alberta Motion Picture Development ... cuts

Cuts in public funding put the Alberta film industry at risk

INDUSTRY

BY JASON MARGOLIS
AND MAUREEN PRENTICE

The Alberta film and television production community entered a new era Mar. 29 when its provincial funding agency, the Alberta Motion Picture Development Corporation (AMPDC), closed its doors.

The AMPDC has been a major investor in Alberta productions such as *Bye Bye Blues*, *North of 60*, *Jake and the Kid*, *Solitaire* and *Strange and Rich*. These productions led to the development of trained crews that have serviced large-scale Hollywood films like *The Unforgiven*, *Legends of the Fall* and TV's *Lonesome Dove*.

Alberta filmmakers already began looking at ways to privatize the government-funded AMPDC, but were hoping for a viable tran-

sition period in order to achieve this goal.

But the Feb. 22 provincial budget came with bad news: no additional money would be available to the motion picture agency beyond \$300,000 in transition funding for 1996.

"I think that what really upset us was that two weeks before the budget, it was leaked that they're just going to shut it off," says Edmonton producer Josh Miller.

"They basically ignored our proposal. We're wondering why we were so mistreated when most other industries would at least have a period to wind down and start looking for alternate sources of financing."

Miller is a producer at Mind's Eye Pictures, a Saskatchewan-based production company which recently opened up its Edmonton office to develop and produce films in Alberta. One of his goals is to increase

Alberta storytelling content.

"It is going to be very hard to have Alberta stories told because who else has the motivation to tell them than producers from Alberta?" says Miller.

Mind's Eye had two projects slated for production in Alberta this summer. One, a TV movie featuring a script by an Alberta writer based on a true story that happened at the University of Alberta, has been put off until 1997 and may move to another province.

The other, developed with the support of Edmonton's ITV, was an anthology series of children's short stories. Over 2,000 short stories by young Alberta writers were submitted by students in Grades 6 to 8.

"That's going to Saskatchewan now," says Miller. "We're going to have to throw out some of the Alberta stories and get some Saskatchewan ones."

Uncertainties

The demise of the AMPDC also causes employment uncertainties for the thousands of Albertans who make their living in the film and television industry. Motion picture productions require a diverse assortment of specialized talents, from production managers and gaffers to caterers and accountants.

And then there are the equipment suppliers, entertainment lawyers and spin-off industries like hospitality and vehicle rentals.

The motion picture industry is presently regrouping and looking at a number of alternatives to the AMPDC.

Margaret Mardrossian, acting president of the Alberta Motion Picture Industries Association (AMPIA) emphasizes "Alberta film and television producers are not asking for direct financial assistance from the government, but for a climate favorable for business."

"All initiatives that AMPIA is taking involve working with individuals from different areas of the film industry who are volunteering their time and energy to work towards finding a viable solution to the crisis at hand. We are also concentrating on promoting the industry and educating the public and government in terms of why the industry is valuable to Alberta."

Though U.S. and other foreign production companies do business in Alberta, Miller believes it is a mistake to rely on outside-Alberta interests.

Says Miller, "We need some kind of incentive that indigenous producers can bring to the table to entice productions here."

"I think we're seriously misleading ourselves and everyone else if we think that foreign productions will come in here and sustain the industry. They come when they come and there's just no consistency to it."

"If they don't come often enough, the crews will leave—and then they won't come at all because there will be no crews."

Arvi Liimatainen, an independent producer (*The Legend of Ruby Silver*, *Bye Bye Blues*) is part of the AMPIA initiative to ensure Alberta has a sustainable industry.

"There will never be another day when government writes



Bye Bye Blues: Is it now Bye, Bye, Alberta?

cheques," says Liimatainen. "However, government can create mechanisms that encourage others to write cheques. We are examining the models of other industries which attract both private and public funds, such as the oil and gas industry."

NFB cuts

Close on the heels of the AMPDC shut down came a number of cuts to the National Film Board of Canada, another key developer of Canadian stories.

"The level of change required at the NFB as a result of federal fiscal restraint is unparalleled in their 57-year history," said NFB chairperson Sandra Macdonald.

The NFB has a strong regional representation here in Alberta, via its North West Centre.

The fates of NFB offices in other provinces, such as Manitoba and Quebec, have been far worse than our own. But the cuts have still affected the Alberta centre and the Alberta-headquartered Studio One, which generates and promotes aboriginal stories.

Ironically, *The Song Spinner*, a recent Alberta-made feature film, funded through a collaboration of the AMPDC and the NFB (among others) has won a number of major awards, including the American Cable award.

The writer and producers have acknowledged the film would not have seen the light of day if it weren't for the enthusiastic development support of the AMPDC.

Liimatainen feels the hardest-hit category from the closure of the AMPDC and the cutbacks to the NFB will be the development phase of production. He is looking to television broadcasters and cable networks to become more

involved in this phase.

Development in the peo sense—that is, the nurturing new Alberta talent—will also adversely affected.

"Emerging producers and w ers are going to have to be imative to do their first couple projects to get to the point wh they have a track record to r larger sums of money for lar projects."

"There won't be the oppo nity to gamble on someone more," says Liimatainen.

Members of the Alberta community have noted that for ry dollar invested by the Al government in an indigenous vision series like *North of 60*, other 10 dollars are brought our province.

Revenue generator

Says Mardrossian, "Our ind try is a revenue generator. In ot words, Alberta earns more rrect tax revenue than it curre contributes to the AMPDC."

"Filmmaking doesn't poll the environment or denude land and it employs talented people out of our universities colleges. There are also intan spin-offs which come from h Alberta productions seen on m ie screens and television netw promoting our tourism indu

Mardrossian is hopeful the berta film and television indu can come together with the ernment and resolve the pre situation. She points out in a cent letter from Murray S Minister of Economic Deve ment and Tourism, he stat government "will continue v view available options rega our role as a partner in the tion picture) industry."



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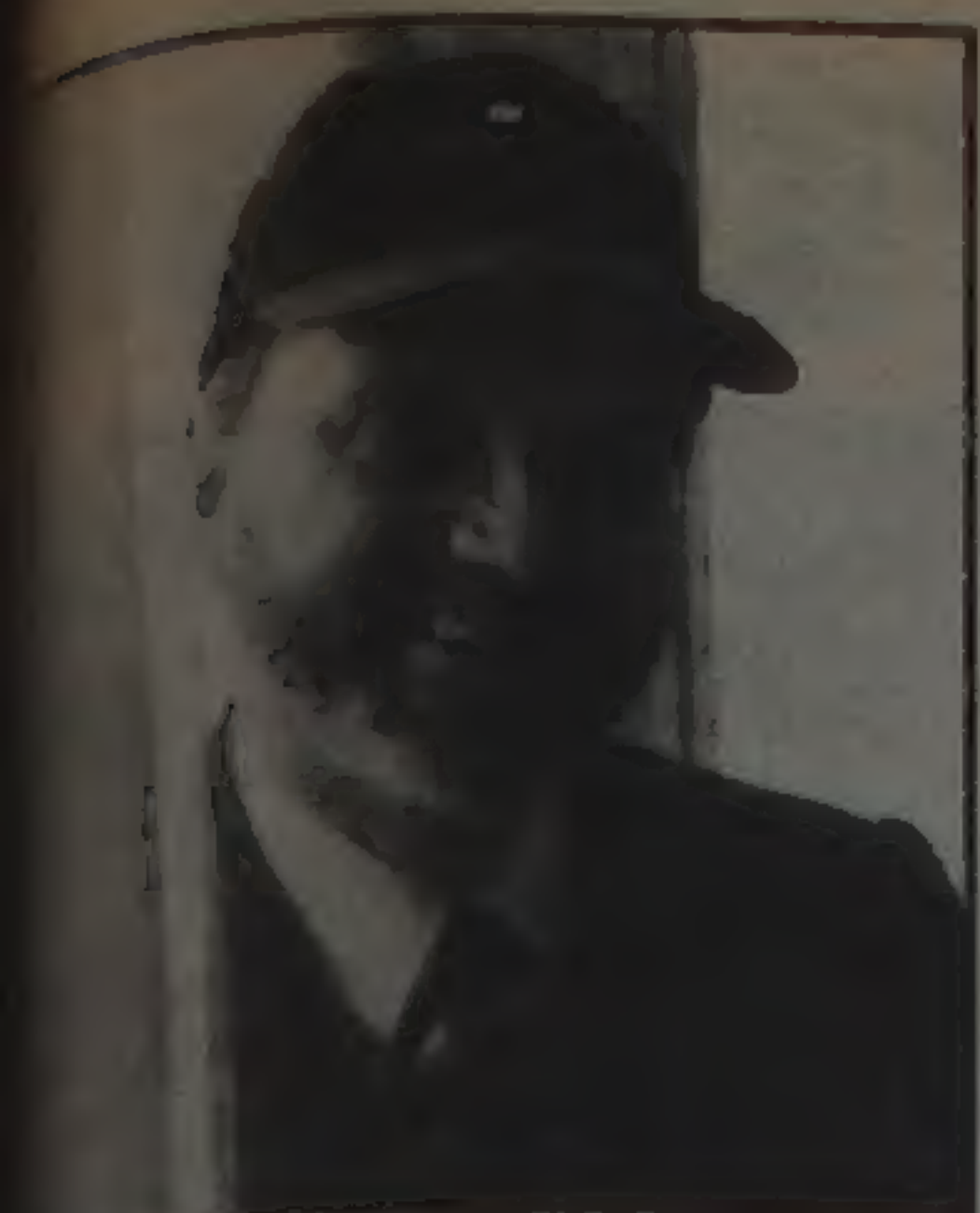
April 18, 1996

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MINUTEMAN
PRESS



Hugh Watt: Royal Bank. Nice hat - big smile.

For the first time, we've got pics! Check out the media conference announcing the Fringe's first annual **Angels of the Fringe** campaign. By May 15 the Fringe hopes to raise \$110,000. How? Through donations of \$100. What do you get for your money? A stunning beautiful limited edition cap, public recognition on the **Wall of Angels** at the Fringe, and entry to the **Angels Meet the Artists** party hosted by the Fringe just before the festival. To date they have raised over \$5000! At the end of the campaign they'll decide what size of event they are able to mount. What you need to do is call **Angel Central** at 448-9004. yes you get a tax receipt. Now do it!

Congratulations must be extended to Larissa Banting who has landed the job of **Marketing and Public Relations Co-ordinator** at the **Garden Theatre**. This big gig makes her responsible for promoting the **Garden's Professional Series**, the **Northern Alberta Children's Festival** and many other projects. If you're wondering if this

is the same gal who recently got hitched and served as the **Alberta Ballet's Marketing & Development Associate/Publicist** for the last two years the answer would be... yes. For those who don't know this already, Larissa has also worked in the television industry and is a member of the **Ukrainian Shumka Dancers**. Way to go girl! Have fun!

From the "I Don't Know So Quit Asking Department"... the answer is I DON'T KNOW! Wondering what the question was? People keep asking me when **Darrin "Talent Machine" Hagen** and I will be making our next appearance on **Videotron's The Edge**. If you are among those who want to know when the little black woman with a big mouth and Edmonton's most notorious drag queen (and the only 'out' fag in Edmonton's T.V. scene) will be scene on half of Edmonton community cable, call **Executive Producer Shannon Havard** or her boss. Community television is about your community. Let THEM know what you want.

Having a few celebratory drinks on April Fool's evening was the **Phoenix Theatre's Artistic Director** designate, **John Cooper**. Earlier in the day he announced that the Phoenix would indeed be having a final show in their season. Look for **VIGIL** playing May 8-19 at the **Bus Barns in Old Strathcona**. **Michael Spencer-Davis** and wait for it... **MARY**

Street Vue

By Klodyne Rodney

GLENFIELD are the two actors who will be hitting the boards. Following dinner at **Chianti's**, John headed to the **Billiard Club** where **Tanya Nowakowsky** served up samplings of single-malt scotches. As to whether he liked the Cadu or



Judy Lawrence Fringe exec director a.k.a. the Hat Lady

Dalwhinnie, ask John when he gets back in town, from Vancouver, on April 13, which is this columnist's birthday. Six days later, John celebrates his birthday. (Now would be a great time to start composing your cards.

If you love Shakespeare, then you can get your fill of his gender bending comedy **AS YOU LIKE IT** during a four performance run on the **Thrust Stage** at the **University**, April 4 - 7. **Glen Gaston** will be directing the 13 member cast of second year students from the **BFA** program. Tickets are **FREE**, and available at the door. I'd get there early if I were you.

At long last, someone has picked up the gauntlet. Congratulations must go to **Theatre Network** for steering a course into territory formerly held by the **Citadel's Teen Festival**. **TN's Artistic Director, Ben Henderson** will be working very closely with **Festival Director Bradley Moss** to create **FONG--a Festival of the NeXt Generation**. The festival will be showcasing the talents of young people June 19-23 at the



Darrin Hagen fans out.

Roxy Theatre on 124 Street. The only thing they really need is a benefactor as generous as the **Hole Family** who have committed 5 million to the **Citadel** over five years. I have the feeling that **General Manager David Hennessy** could be talked into doing almost anything if less than 1% of that kind of money came his way. Come on, dig deep folks, young people need your corporate, and private support. If you have something you'd like to propose or discuss, or if you'd just like to volunteer, call **Brad or David** at 453-2440.




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Tall Women overcomes weak start

THEATRE
BY CHAUNCEY
FEATHERSTONE

ReVUE

Old folks are sometimes nasty to young folks; young folks are sometimes nasty to the old.

Edward Albee wrote *Three Tall Women* as a means of asking why.

Acts One and Two differ stylistically. The difference invokes a bad news/good news review. Patience, patience...

Martha Henry, Fiona Reid and Jennifer Wigmore, actors of similar physical stature, play A, B and C respectively. The action occurs in A's bedroom.

In Act One, A is a rich, elderly widow, B is a caretaker, C is a young lawyer visiting to have A make good on some cheques. B serves as a buffer.

Plenty there for a three-way conflict. The bad news: it gets missed.

The actors exchange verbal nasties all right, but the characters lack chemistry.

Nuances, present in the text, foreshadowing further conflict and clues to resolution, get lost on the way to the stage. The word under-rehearsed comes to mind.

The good news: Act Two flies.

Death is imminent; B and C coalesce into A.

Martha Henry justifies admission.

The fiftyish actress ages beautifully *against* the grace of her character's wealth and standing. At age 91 (or 92), A's silks and Queen Elizabeth hairdo no longer mask her longings, her resentments, her regrets.

Henry has the unenviable task

of gaining sympathy for A's level of venom.

Reid and Wigmore gain huge dramatic strengths as B and C transform into A's younger foils.

Now their mastery equals Henry's. While retaining traits from their Act One personae, the two characters both rationalize the elder's sourness and their own.

Expectations, failings and victories are apportioned evenly.

Three-way battle

Three Tall Women becomes a genuine three-way battle as alliances form and dissolve, humor and bitterness weave amongst one another, and the gross and the subtle play off one another.

Director Diana Leblanc successfully establishes one acting space and, without moving a single set piece, changes it by redefining boundaries.

Albee's never scripted a groaner, true, but a quibbler may wonder why *Three Tall Women* landed a Pulitzer.

Women is a good play, no question, and Leblanc and company eventually capitalize on it.

With so many Canadian works of equal or greater strength, though, one wonders why the Citadel subscription series has been devoid of them.

The talent, as exemplified by Leblanc, Henry, Reid and Wigmore, is here.

So when? Like waiting for the second act, it requires patience.

Patience, patience...

Three Tall Women
Citadel
Closes Apr. 14



Martha Henry in *Three Tall Women*

U of A's Museum "exhibition" a hoot

THEATRE
BY ARAXI
ARSLANIAN

ReVUE

The final show of a graduating BFA class is always a crapshoot. With tickets running at twelve bucks a pop for the Timms Centre, the showcasing of three years of voice class can result in nothing more than a hole in your wallet.

Unless you're the class of 1996 at the University of Alberta.

Museum is their final production, running at the Timms Centre For The Arts March 28 through April 6. This is the best work I've seen from the University of Alberta's Acting Programme since, well, ever.

Modern works

Set in a large metropolitan museum, the play centers around the reactions of 43 people at a showing of the works of three modern artists—a clothesline fit with people still hanging in the clothes, a selection of sculptures and four large yet totally blank canvasses—which make up the collection.

Imagination and training comes to a masterful head with Bretta Gerecke's brilliant design, worth half the ticket price alone.

Michael Murdock is an actor's director. Strong, consistent characters are in abundance here, complete with physical and vocal ac-

cents that were seldom dropped. In a show with 43 different stories to tell (and where actors play multiple roles), that's one hell of a good job.

Tina Howe's script might be intimidating to the non-schooled of Art Appreciation; much of the humor is of the ironic/academic ilk.

For instance, most people wouldn't know that calling a fauvist artist "muted" is funny enough to make you cough up your foie gras. This reviewer and three people in the back row laughed alone for much of the night.

I read a lot as a child to compensate for my lack of social skills, okay?

Not to say that the play isn't funny. It is funny. There's some fantastic slapstick, some funky observational humour, and, of course, a little kinky sex. Who says museums are boring?

Howe's point is that in art, there's a little something for everyone. No one sees anything the same way.

And this company of actors couldn't have made that point more clear if they'd held up a sign. Forget everything you've heard about U of A actors. These people are good.

The most striking thing about this class is their uncompromising sincerity. A connection is made with the audience the minute the lights come up, remaining strong throughout.

The first real standout in this

play isn't even a member of the graduating class. Jenny Schwinghammer's presence is indomitable as half of an oversexed French couple. She plays Euro-trash snobbery in flawless Parisian.

Art is simply not the same without a couple of high-maintenance queens to pass judgment, and Michael Wacholtz and Aaron Franks fill those shoes with just the right amount of prima donna angst.

The temptation for most actors (especially straight ones) is to pansy it up, but these two talents keep it delightfully low-key.

But stand back, Gentle Readers, for the crowning of Edmonton's newest comic talent is at hand.

Caroline Livingstone had me in stitches all the way through this show. As Blakey, a casualty of Soho trend, she throws herself into the collection (literally) to connect to the artist's inspiration.

Helmet hair

Earthquake-proof helmet hair is more than just a kooky coif on Barbara Zimmer, stagnant socialite and Livingstone's second in-

carnation.

The last and most challenge in her evening's repertoire is Tink Solheim, a world-beat who has a mental breakdown contemplating the meaning of the works. Livingstone not only has a vast amount of talent, also the energy to pull off a single role with panache and undeniable presence.

Museum

**Timms Centre
for the Arts
Closes Apr. 6**

Noises does makeover

THEATRE
BY ARAXI
ARSLANIAN

ReVUE

Is theatre only for beautiful people?

Well. Yes. Beautiful on the inside, *darling*...

But is it not also good to be beautiful on the outside as well?

Enter: Noises In The Attic.

Best known for such hits as *Dysfunctional Documentary*, *Fat Girl Sings The Blues*, and last year's Sterling Award winner *Elephant Wake*, the company has found a way to accomplish both with a unique fund-raiser.

They turned a house into a spa. They even had boys dancing around in tight white clothes.

Hair cuts

For \$30 a head, lucky patrons of the company received a hair cut, full facial and massage to exfoliate the cynicism of the outside world to reveal the open-pored generosity below.

And don't think this is a McCuts and cheap egg-white facial kind of thing. Oh no. Supplies and services were donated by the hippest most happeningest salons in town.

Zula Club, Body Balance, Pro-

poganda, and Swizzlestick joined in perfumed, pedicured song to help the hordes and their thing for the arts.

It's also the best place around-town gossip. Anything report on Brad Fraser?

"Nothing I could tell you," laughs Harvey Andersen, organizer and elected worry.

"This is to raise funds for *mantic Accordion*, our that's set to play at the Citadel.

I guess Edmonton's theatre scene needs some salon treatment too. Scrubbing off the cells to expose the new head ones?

Ah. It's a metaphor

Ignorant funding bodies force fringe angels

The 1996 Fringe Festival hits financial snag

THEATRE
JUNCEY
ESTONE

anna neat hat? Cost you a hundred bucks. Cheap at the price. The Fringe Festival, entering its 15th anniversary, finds it in a deep financial poo. May first is May Day," says boss Judy Lawrence, intend- the pun. "It'll be may-day if

we're not to that \$110,000 figure. "Assuming we're not there May 1, we'll put an extra push on for the next two weeks and then May 15 we'll make the decision."

Lawrence doesn't stress the drying up of any one particular source. "A sign of the times" is a theme she develops in describing the losses from the City of Edmonton (which used to waive utility and service fees), the chopping of \$16,000 by the Federal Department of Canadian Heritage (figure that

one out) and a \$40,000 ceiling placed on Alberta Lotteries money.

Prior to Lawrence's announcement, one Fringe staffer offered, "If there's a crack, we'll fall in it. To festival funding bodies, we're theatre. To theatre funding bodies, we're a festival."

Lawrence isn't in the mood for political knee-capping; Lawrence is polite. She presents the \$110,000 as merely the discrepancy between where the organization is and where it needs to be to go ahead with its event. Only 15 per cent of the Fringe's \$1.6 million operating budget comes from government sources.

The fact is, not all of those 450,000 Fringe attendees last year came in from out of the country. The Canadian electorate, who voted those governments into place (let's face it, somebody must have) still constitute the majority of the

Fringe audience.

Okay, she concedes, capitalists run the world. She uses the jargon

"We increased vendor fees, artist application fees and busker fees. We downsized the festival by two indoor venues and one outdoor venue, decreased the length of our commitment for contract staff, absorbed wage rollbacks, cut the cost of producing our program guide by almost 50 per cent—this is not a new story, especially for the '90s."

Economic gains

In 1988, an economic impact study showed a revenue generation of \$5.5 million. The following is a 1995 estimate of the gains for the greater business community:

"Assuming similar per capita spending, and without adjusting for inflation, the Edmonton Fringe Festival now generates and con-

tributes \$13 million in economic activity for our community."

Lawrence *does* stress a solution to the Fringe's dilemma. Many individuals and businesses have already protected their investments. Lawrence and co. are banking on the rest of that 450,000 people they expect to come through the Fringe gate.

"What about 1,100 people each giving \$100?" she simply asks, waving the tax deduction to an accordian fanfare.

The new benefactors are dubbed "Fringe Angels."

The Fringe is the largest international event of its kind. Good international exposure is good business.

They won't say no to groups of starving artists pooling a hundred bucks out of their tip money, either.

Except you gotta duke it out for the hat.



The wicked witch from Stage Polaris's Hansel and Gretel

This Gretel not so Grimm

THEATRE
AUDREY
20

PreVUE

The Grimm Brothers were very unpopular babysitters.

The 19th century gruesome tales delighted in writing scary stories, including many famous fairy tales. On April 5-21, Stage Polaris will dramatize one of these tales, the classic *Hansel and Gretel*.

The original was Grimm's idea of a soothing bedtime story: with a piece of bread each in their pockets, Hansel and Gretel are led to the forest by their wicked stepmother and henpecked father, who leave them behind to face the forest reaper. They happen upon the witch's house made entirely of

The witch catches them nibbling, traps them and plans to bake them for her supper. The kids trick the witch, who ends up a real dish. Tonight, Adolf. Sweet dreams! Susan M. Woywitka has sweet-

ened the tale for modern day consumption; about the only similarity between the two versions is the title. This time around, H&G pack their bags because their loving stepmother wants them to eat their vegetables. They run away to the mall and meet up with Wanda the West Mall Witch, who wants them to eat only sugar.

Hansel and Gretel spend the next 45 minutes in a musical smorgasbord cooked up by Randy Mueller. The show delivers Cajun, Mexican, country and blues music as Valerie Lee (Hansel) and Marie Nychka (Gretel) dance their way to a happy conclusion.

Woywitka designed the show to educate the audience with an overview of modern popular musical and dance styles while providing information on good nutrition.

Welcome to the '90s, Hansel and Gretel. Things don't look too Grimm for you anymore.

Hansel and Gretel
Varisone
Apr. 5-21

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Carmina Burana

Photo by David Cooper

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ALBERTA

ballet

ALL POURFARROKH, ARTISTIC DIRECTOR

Women's café art show phenomenal

VISUAL ARTS

BY KEN
KOSIK

ReVUE

For the *Phenomenal Woman* show running at Figg's Cafe (12520-102 Avenue) in April, *Representation* would have been an equally appropriate title.

Sponsored by Celebration of Women in Arts, a local organization intent on promoting the talents of Edmonton-based female artists, this exhibit is a multi-media visual arts explosion. The show gives women who may not have enough material for their own exhibit a chance to show what they have achieved so far.

Comprised of 19 local women, the exhibit displays what our city's women artists are doing, in all manner of genres. A collection made separate by differences in style, philosophy, attitude and belief, it is drawn together only by the gender of its creators.

Showcasing diversity

Still, the exhibit showcases diversity. There are several painted works, for example, with fine examples by Mariann Sinkovics, Jean Birnie, and Adair Patterson. Though their individual styles may be as different as night and day, they all seem to be bound together by their high level of energy.

But canvas works aren't the only sort of art represented here. Also present is painted paper mache work by Lynette Bondarchuk, a collection of masks, and numerous pieces by Elaine Berglund.

Eva Colmers and Lee Ann Pellerin demonstrate stylistically different, yet skillfully equal examples of photographic art. To top it all off, there are 12 photos of artful hairstyling by Cheryl Carson.

As wonderfully varied and enlightening as this show is, it is hampered by the display space.

Although the works of art were well-placed and complement Figg's interior quite well, the fact it is a cafe means movement between pieces can be a little awkward.

Phenomenal Women is a wonderful collection of work, but the patron runs the risk of missing parts of the show if they feel uneasy shuffling around other people's tables in order to closely examine all that is available. ●

Phenomenal Woman
Figg's Cafe
Through April



Female artists get going

GMCC design grads show future ads

VISUAL ARTS

BY KEN
KOSIK

ReVUE

Come today to voluntarily see what may capture you in an ad tomorrow.

Until April 6, Grant MacEwan's Visual Communication Grad Show

will be on display at the Commerce Place Galleria.

Displaying work from approximately 70 graduating students, the collection represents what can be learned through two years of intense education in Visual Communication.

Concentrating on graphic art in advertising and packaging, the show displays a multitude

of styles and talents that might be used to capture your consumer dollars in the future. Local businesses will show up during the run to seek out prospective talent.

What they will find are polished projects that catch the eye with ease.

The Grant MacEwan Display/Visual Presentation program is meant to teach the effective presentation of merchandise, and the pieces which work best use high amounts of contrast to grab your attention.

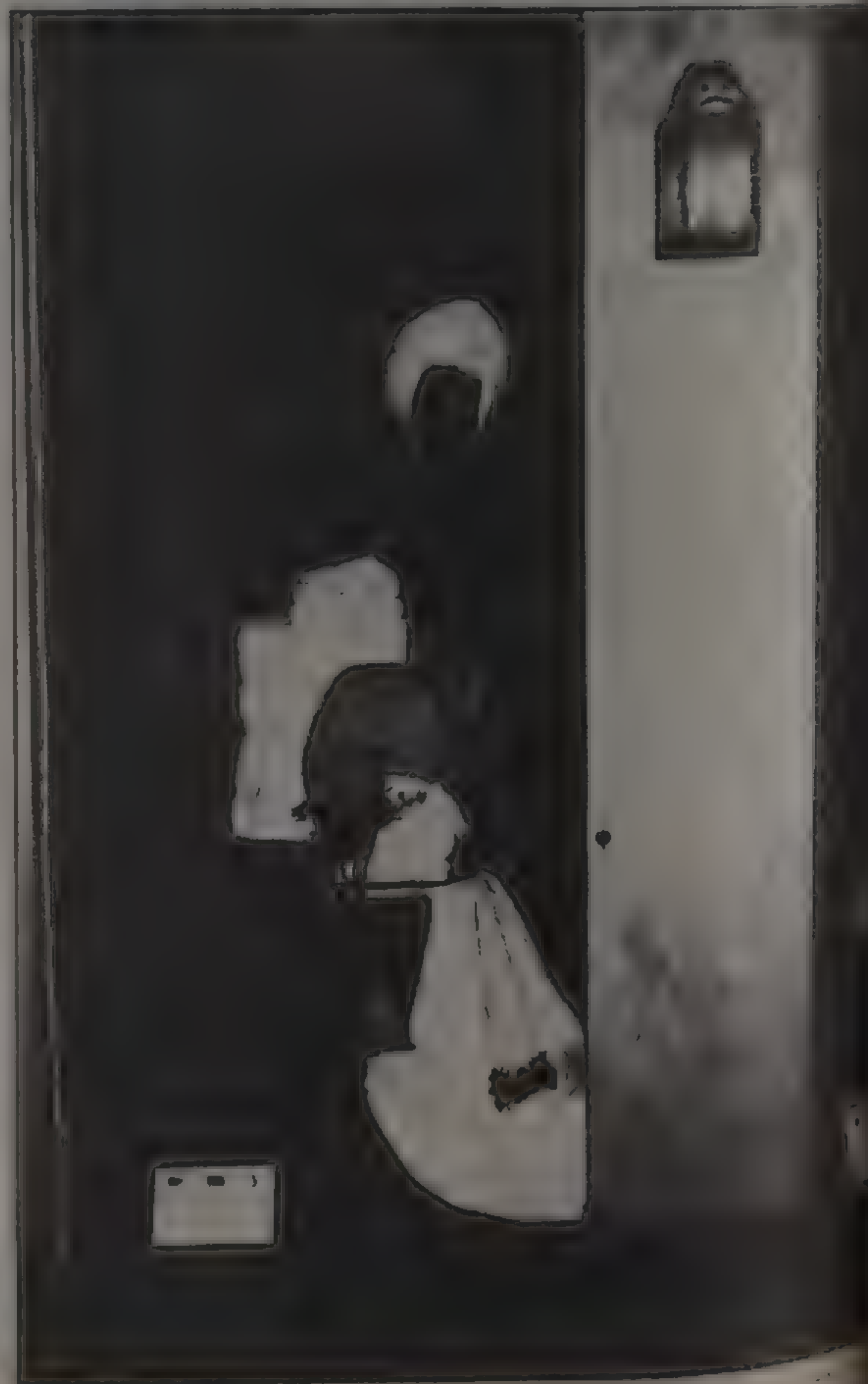
Pepsi vs. Coke

Imagine a handful of Pepsi cans bursting through a wall of Coke, or a housewares display with flowers and a towel sticking out of a toilet.

Then there's the Computer Graphic Design and the Graphic Design and Illustration programs. Through striking imagery and design, the reader's interest is drawn to the page, due to their three-dimensional aspect the toilet seems to have a more immediate impact.

In the end the grads of all three programs demonstrate the art of attention-grabbing. Come out to view their works—now, later you'll be tempted to buy. ●

Visual Communication Grad Show
Commerce Place
Closes April 6



Yes, it's a woman

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Edmonton

King of Kings a gift to community

PreVIEW

Bruce Rushton shows off the church's ass—uh, donkey—promising Sherwood Park Alliance Church Easter musical. *Who Will Call Him King of Kings*, by Claire Cloniger, runs April 4-7 and bravely features live sheep and birds, as well as the "fast" donkey. A fast donkey? Now there's a contradiction in terms. When he'd considered the potential for disaster in having so many live animals in his production, Rushton laughs. "One year we did have a bird into a lady's lap and another

year we had two lambs and two goats who started baying all at the same time."

Apparently it's not an unusual sight to see lambs in diapers wandering around the church foyer. Shepherding has certainly changed.

What hasn't changed is the success of this annual event. After having to turn away about 1,000 people four years ago, the church realized it had to keep up with audience demand.

"We started making the production known to the public in 1988," says Rushton. "We went from two presentations to four and now to six."

The church's auditorium holds 1,850 and last year managed to squeeze in over 11,000 over the

six shows.

About 200 volunteers, ranging in age from five to 70, take part in the presentation and another 100 help out in supporting roles. Included in the performance are a choir of 60 and an orchestra of 40, playing a musical score arranged and orchestrated by Bob Krogstad.

Dedicated volunteers

With a cast and crew of that size, you'd think rehearsals would have started months ago. But Rushton says volunteers are extremely dedicated and the show will go up with nine weeks of rehearsal time.

This year's play focuses on the lives of Jesus's followers, Paul and

Silas, in first century Philippi, a time rife with the imprisonment and execution of Christians. It opens with Paul (John Brown) and Silas (Kyle Taylor) in jail and revolves around their memories of the life of Jesus (Henry Popjes).

Paul and Silas were in a "literal prison," says Rushton, but he believes many people today are in their own kind of prison.

Through all the hardship, "Paul and Silas managed to keep their faith in God," a message Rushton says is still applicable in present-day society.

The church does not charge admission. In fact, organizers consider it a gift to the community. It's a pretty big gift; this year's presen-

tation cost the church over \$23,000.

"Of course," says Rushton, "it would have probably cost us around \$200,000 if we had to pay for all the hours of labor put in."

If the live animals aren't enough to make you shake your head, consider the play's ending. *Who Will Call Him King of Kings* promises a real visual feat—the Ascension of Christ, right through the ceiling.

In other words, you-know-who hits the roof.

Who Will Call Him King of Kings
Sherwood Park Alliance Church
Apr. 4-7

The revitalization of downtown

COMMUNITY

EDMONTON

Nancy Hushion of Toronto's N. L. Hushion and Associates, for and received the contract study, consult and plan with EDDC membership.

Jim Edwards chairs the Edmonton Downtown Development Corporation (a branch of Economic Development Edmonton). He defines EDDC's mission:

"EDDC is the umbrella, or the catalyst, for the discussion and the implementation of the idea of an Arts District."

"How that happens, we don't know yet," says Hushion, just months after her introductory meeting with the group. The meeting was an inventory of resources and challenges.

"Of course, some of the core areas are downtown. The Winspear Centre, the Art Gallery is there, the Library is there, the Citadel is there—so there's a pretty good start to start with," says Edwards. EDDC is an informal committee, consisting of the Edmonton Arts Council, the Edmonton Art Gallery, Building Owners and Managers Association, the Downtown Business Association, the Festivals, and the City of Edmonton.

The Winspear Centre has just joined on board. They see the proposed Arts District as a template for building a neighborhood.

"We're bringing up a process," Hushion explains of her company's embryonic role. "But the excitement comes from the people on the committee."

Before the 1993 election he was Honourable James S. Edwards, Progressive Conservative Member of Parliament for Edmonton South. He works a regular job downtown now. He's noticed the empty storefronts, both commercial and residential.

Says Edwards, "This is my own idea, rather than the committee's." He imagines one example of a low-cost business/arts amalgamation:

"If you could have some artists, visual artists, at work in some of the storefronts it would be a whole lot more interesting than a

Nexus and Shoestring Theatres tried something like that. They are extinct.

Edwards nods, undeterred: "One of the big hurdles is selling those who have an economic stake in downtown on the idea of this being a good plan."

And the core has never been known for its nightlife. Hushion has stayed in downtown hotels on several unrelated business trips.

"I wandered downtown, there was almost nobody on the streets," she says. "And this was a number of times throughout the year. I didn't want to go over to 97 Street—I was warned away from that. I found one good restaurant. Other than that, they were all interior shopping malls that could have been anywhere."

Downtown distances are big enough problems in their own right. Hushion adds the proviso which is her central challenge:

"I wanted to walk."

What about Old Strathcona?

Given current economic pressures, won't the proposed Arts District pull what little funding is available from other established arts districts, for example Old Strathcona?

"We aren't awash in [financial] resources," admits Edwards, later adding:

"We don't anticipate opposition. I think it's important to say at the outset, that this is not a threat to any other neighborhood; this is just a revitalization of downtown."

The EDDC considers the low-rent corridor bordered by 95 and 97 Streets within their purview.

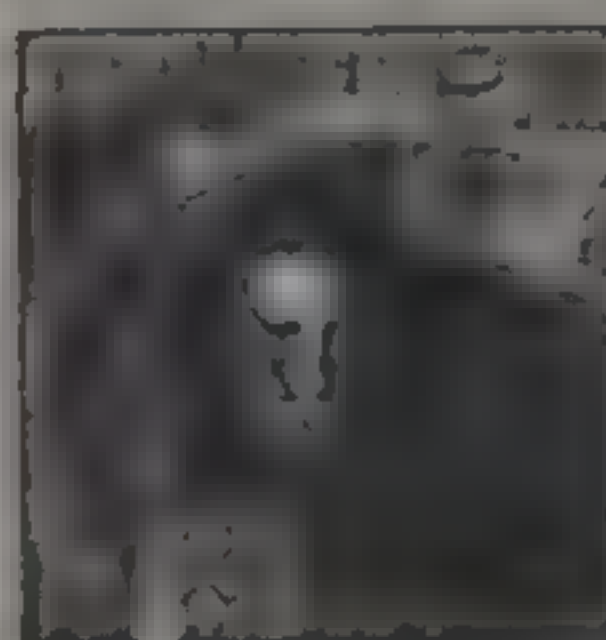
"It's funky," says Edwards, "It's got some things to recommend it. There have been inquiries that have come into the Downtown Business Association interested in establishing businesses on 97 Street for example."

EDDC intends using the arts to build a walkable bridge between the old brick-and-mortar and the new glass-and-steel, hopefully creating some community pride along the way.

Edwards provides a rough timeline: "If, by the turn of the century, we could have people coming downtown as part of their weekly soul-enrichment then we will have, in part, achieved our objective." ●



Who Will Call Him King of Kings

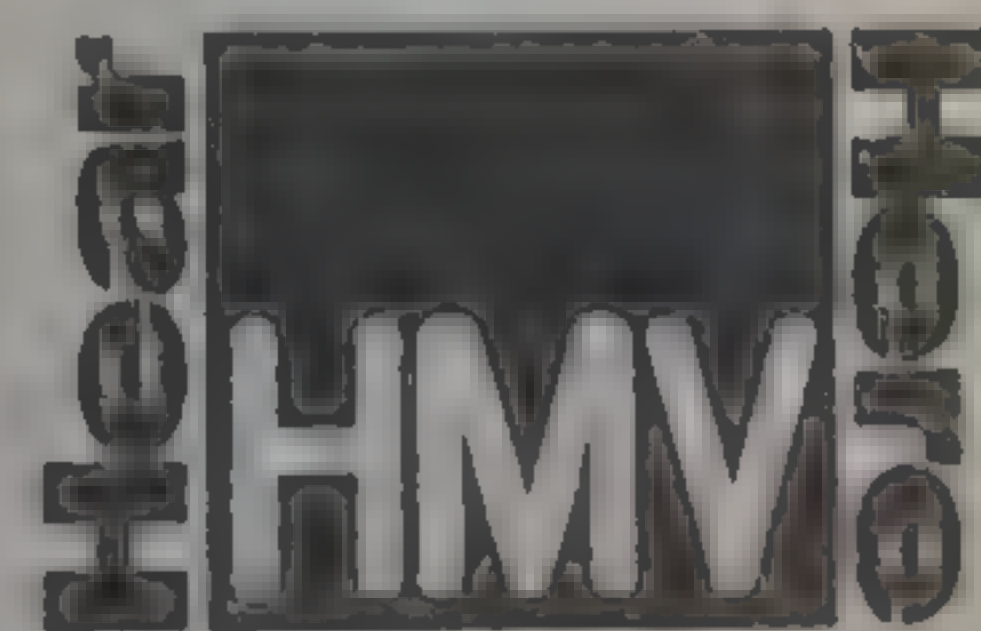


OYSTER

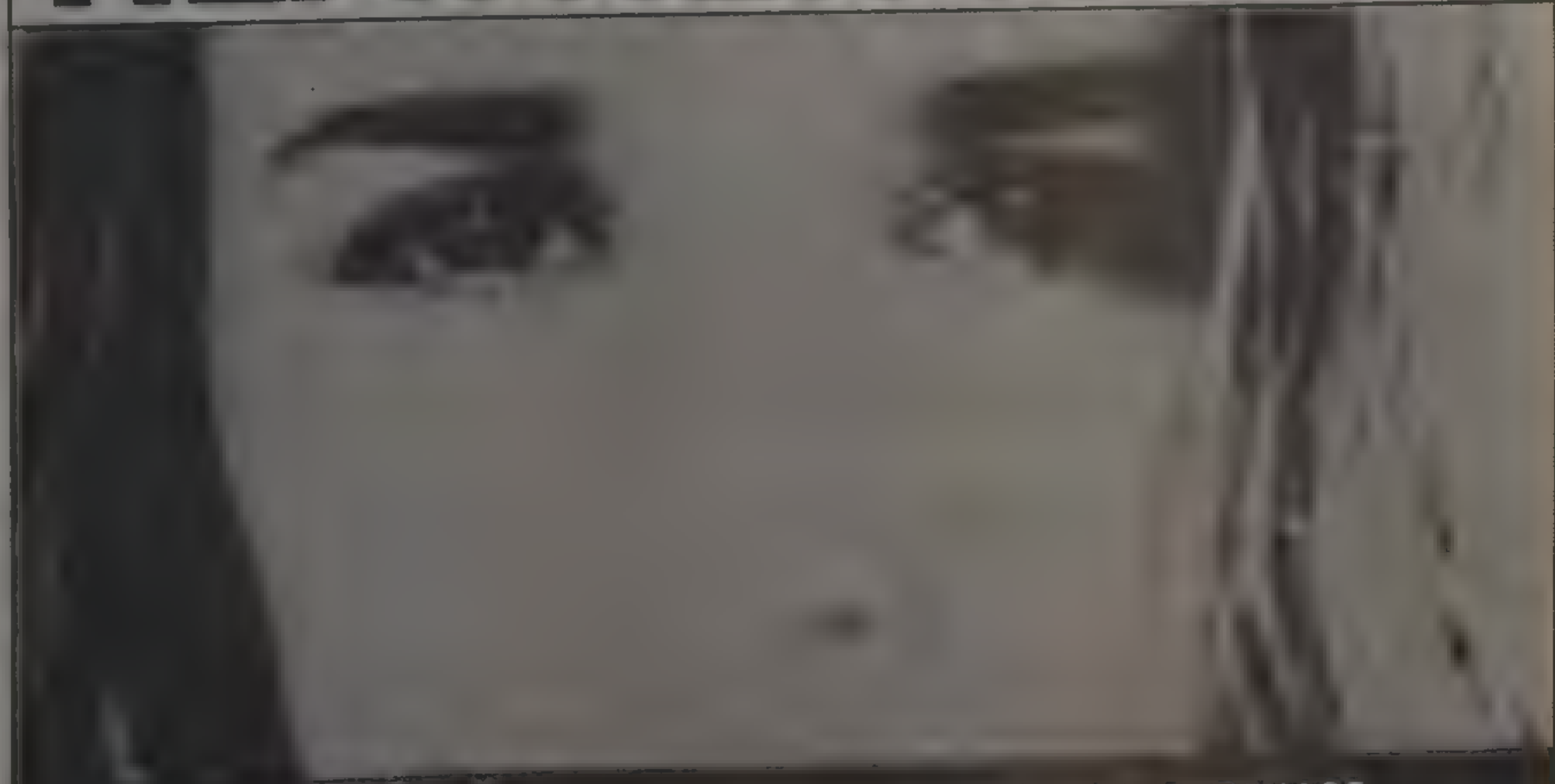
SPECIALLY PRICED

As singer/songwriter, Heather Nova's music is sometimes harrowing, sometimes comforting and always true.

Just Listen to *Oyster* at an HMV Listening Post near you and discover the raw emotional truth of Heather Nova



Just Listen
HEATHER NOVA



FREE *Just Listen* CASSETTE SAMPLER WITH THE PURCHASE OF HEATHER NOVA'S *OYSTER* (while they last).

Heritage Mall • Bonnie Doon Shopping Centre
Northwood Mall • Kingsway Garden Mall
West Edmonton Mall Phase III



Edmonton Eaton Centre
Southgate Shopping Centre
Londonderry Mall

Specially priced at HMV while quantities last. HMV reserves the right to limit quantities

Czech award-winning Mainstreet

CINEMA
BY RUSSELL
MULVEY

ReVUE

One of several films to be made in the former Czechoslovakia during the Prague Spring and one of four Czech films to be screened by Metro Cinema, *The Shop on Mainstreet* is also the first Czech film to win an Academy Award.

It is an examination of the truism of bad things resulting from indecision. It is 1942 and Czechoslovakia has been partitioned by the Germans.

Part of the country is now Germany and the other, larger part is the German-controlled "State of

Slovakia."

Things are going well in a village in the State of Slovakia for those working with the Germans and the Nazis, but not so well for a handyman named Tono.

He has an almost Stan Laurel way of reacting to anything which might be displeasing.

Aryan controller

Unfortunately, he has an ambitious wife whose brother-in-law just happens to be the village's chief goon and Nazi sympathizer. Almost in spite of himself, Tono becomes the "Aryan Controller" of a small sewing supplies shop owned by a not-quite-senile Jew-

ish woman.

It is not until the film actually gets to place Tono in the shop, trying to learn the trade from the old woman, that it truly becomes engrossing.

For the first half hour, we simply watch Tono stumble from one encounter to another, saying nasty things about German collaborators and even nastier things about the few people who want to get rid of the Germans.

But in the shop, with the old woman who refuses to believe things are changing, who refuses to believe a young man could arbitrarily be made her boss, Tono becomes a different man.

He had never been an evil per-

son, but comes to realize his actions—or, more accurately, his inactions—are evil, and slowly learns to hate himself because of them.

Nazi imprisonment

Director Jan Kadar was imprisoned in a Nazi labor camp during the Second World War.

He demonstrates his intimate knowledge of the simplicity and the banality of the evil that took place in Czechoslovakia.

The Shop on Mainstreet often comes across as an affectionate portrait of life in a small provincial town and this picture filters the awful things that slowly begin to develop.

We want to despise Tono for his ineffectiveness and for accumulating money from the town's Jewish community, but it is his very ineffectiveness and greed which make him a sympathetic character.

His relations with both the oppressed and the oppressors make him into an outsider, somebody who has no real connection with one.

In the end he cannot help the old woman because he has no power to turn to. His final act of control is both trite and defiant.

The Shop on Mainstreet
Metro Cinema
Apr. 5-6

Laughless Bilko a cinematic con job

CINEMA
BY TRIVON
SMITH

ReVUE

Given a cast with Steve Martin, Dan Akroyd and Phil Hartman, it's hard to imagine how a film like *Sgt. Bilko* could fail to generate some good laughs.

Surprisingly, under the direction of Jonathan Lynn (*Nuns on the Run*, *My Cousin Vinny*), this film manages to produce only the most hollow of chuckles at the most recycled of gags—all at the expense of three genuine funnymen.

Expert con

Based on the television series, *Sgt. Bilko* is the story of a military sergeant (Martin) and his troops' unauthorized gambling rackets in the motorpool department of Fort Baxter Military Academy.

Bilko is an expert at every type of con, trick and money-grabbing scheme there is, but is uninformed



Martin, Akroyd, Akroyd and Hartman—three wild 'n crazy guys

when dealing with army regulations.

Under the command of clueless Col. Hall (Akroyd), Bilko and his team manipulate bets and raffles free of any suspicion on the base. Thrown into this mix is a green, by-the-book private named Wally, an equally clever

love interest for Martin's character by the name of Rita and the revenge-seeking Maj. Thorn (Hartman) out to ruin Bilko and his happiness.

What results is an ongoing battle of wits between Bilko and Thorn as each vies for both Rita and ultimate victory over the other—send-

ing the defeated to a station in Greenland.

Through the use of an experimental hovercraft tank, some fast thinking and double-dealing conflict ensues. But this all amounts to nothing more than a formulaic comedy of misfits on an army base.

Just like *Stripes* and *Private Benjamin* before it, *Sgt. Bilko* relies heavily on observing a bunch of losers goof their way through the military motions.

Fat guy

Most of the laughs are based on the folly of the fat guy and we are to find humor in his tumbling, personal hygiene, eating habits and inability to do push-ups.

The real disappointment of *Sgt. Bilko* is not its too-easy laughs but rather the neglect each main character is shown.

Too often in movies, truly funny actors like Martin, Akroyd and Hartman are given flat, one-dimensional characters and hardly enough laugh material for a single skit on *Saturday Night Live*.

Akroyd's Col. Hall is particularly uninteresting, as it seems he is merely duplicating his Joe Friday from *Dragnet*, or any other '80s Akroyd vehicle. His character

doesn't generate one genuine laugh in the entire film.

Without the necessary room to pursue comedy, the result is conventional gags and rehearsed jokes.

Sgt. Bilko
Cineplex Odeon
Daily

VUE MOVIE

METRO CINEMA

Colin Low Theatre, Canada Place
425-3212

Films of the Czech New Wave: *THE SHOP ON MAINSTREET* (1965) A young man is assigned to supervise a button shop in a small, Nazi-controlled village. Dir. Jan Kadar (Apr. 5-6, 7:30 p.m.)

Films of the Czech New Wave: *THE JOKE* (1968) A man journeys from youthful frivolity to political awareness. Dir. Jaromil Jires (Apr. 6, 9:00 p.m.)

EDMONTON FILM SOCIETY
Provincial Museum Auditorium
453-9100

EDGE OF THE CITY (1957) Two longshoremen's lives are threatened by a bullying bigot. Stars Sidney Poitier and John Cassavetes. Dir. Martin Ritt. (Apr. 8, 8 p.m.)

C'est la celluloid, non?

CINEMA
BY TRIVON
SMITH

ReVUE

French film has all but cornered the market on love triangle situation comedy, and it is this specific, well-travelled genre that actress/writer/director Josiane Belasko gives new spins to in *French Twist* (*Gauzin Maudit*).

Best known as the dumpy mistress of Gerard Depardieu in *Too Beautiful For You*, Belasko brings together an all-star cast of art house faves to reapproach the timeless questions of love and fidelity with a '90s sensibility.

The story begins with Loli, played by sexy Victoria Abril (*Lovers: A True Story*, *Tie Me Up! Tie Me Down!*), a faithful, loving mother who is ritually deceived by her wildly philandering husband, Laurent (Alain Chabat).

Into Loli's life comes a rough-edged lesbian named Marijo (Belasko) who happens to have some fateful van trouble outside Loli's home.

Laurent, immediately hostile to Marijo, is intimidated by both Marijo's sexual disposition and his wife's open affection for her.

It takes little time for a romance to develop between the two women, and when Loli learns of Laurent's unfaithful ways, she uses his discomfort with Marijo as a means of revenge, inviting her to stay in their home.

Armed with a newfound sexual energy and confidence, Loli initiates a problem all three must face head-on, by refusing to choose between her two very different lovers.

War of attentions

The stage is then set for a fierce war for Loli's attentions and a hilarious juggling of jealousies, desires and feelings—with no one backing down without a good fight.

The real accomplishment of *French Twist* is its ease with handling character and situation without becoming mired in moral judgements.

Each love is genuine—even Laurent's love for Loli—and the characters share a communal interest in solving their three-way passion problem.

Loli's "three days each and Sunday apart" method won't work; the situation, like the film, won't conform to reason. The comical

failures and manipulations between Loli, Marino and Laurent have a tender resonance, and the flair Belasko illustrates for human drama affirms the film's theme of tolerance and understanding.

As each character comes to appreciate the other's presence in their abnormal family, the conflicts subside and Laurent ceases to resist Marijo on mere principle. In fact, he plays an ironic and clever part in cementing their little utopian home.

French Twist is an honest, humorous account of a difficult and truly human problem in contemporary sexual politics. It maintains its integrity of character by not making out any single person to be a villain.

Love and understanding are the catalysts for the happiness the three lovers find as they struggle to redefine the term "family" for themselves.

Belasko's soft direction allows the magic of film to float away the doubt and accept the idea as possible—or at least as a funny thought.

French Twist
Princess Theatre
April 4-10

DIG SCREEN! BIG SCREEN!

\$4.99 MATINEES DAILY!
(at performances prior to 6:00pm)

SHOWTIMES FROM FRI. APR. 5 TILL THUR. APR. 10

PARAMOUNT THN	GATEWAY 9
10233 Jasper Ave. 428-1307	29th Ave & Calgary Trail 456-6971
Presented in DOPEY THX	SPECIAL SAVINGS - \$3.99 (incl. tax) BEFORE 6:00 PM
PRIMAL FEAR (M) Fri Sat Sun Mon 1:30 4:00 7:00 9:45 Tue Wed Thu 7:00 9:45 gory violence/coarse language/sexual content	PRIMAL FEAR (M) 1:15 4:00 6:50 9:35 gory violence/coarse language/sexual content
STARWAT (PG) THX Late show Sat 12 15	BIRDCAVE (M) DTS Digital 1:45 4:15 6:45 OLIVER & CO. (G) 1:30 3:30 6:45
WESTMOUNT CTR. 111 Ave. & Grosz Rd. 455-8726	BRAVEHEART (M) 6:45 extremely violent scenes/strong recommendations for parents
PRIMAL FEAR (M) Fri Sat Sun Mon 1:10 3:45 7:05 9:45 Tue Wed Thu 7:05 9:45 gory violence/coarse language/sexual content	ALL SEATS \$1.25
BIRDCAVE (M) DTS Digital Fri Sat Sun Mon 1:20 3:40 7:10 9:35 Tue Wed Thu 7:10 9:35	TOY STORY (G) 2:10 A FAMILY THING (M) DTS Digital 4:10 7:00
TOY STORY (G) Fri Sat Sun Mon 1:30 A FAMILY THING (M) Fri Sat Sun Mon 3:30 7:15 9:40 Tue Wed Thu 7:15 9:40	MUPPET TREASURE ISLAND (G) 1:10 EXECUTIVE DECISION (PG) 3:40 7:00 9:40 UP CLOSE & PERSONAL (PG)
EXECUTIVE DECISION (PG) Fri Sat Sun Mon 1:00 3:35 7:00 9:30 Tue Wed Thu 7:00 9:30	7:05 9:40 coarse language HOMEWARD BOUND II (G) 1:45 4:45 LEAVING LAS VEGAS (R) 7:20 9:40 ALL DOGS GO TO HEAVEN (G) 2:00 4:30
WESTMALL West Edmonton Mall 444-1242	LONDONDERRY 137 Ave. & 66 St. 475-4750
PRIMAL FEAR (M) Fri Sat Sun Mon 1:00 3:45 7:00 9:45 Tue Wed Thu 7:00 9:45 gory violence/coarse language/sexual content	SPECIAL SAVINGS - \$3.99 (incl. tax) BEFORE 6:00 PM
HOMEWARD BOUND II (G) Fri Sat Sun Mon 1:30 EXECUTIVE DECISION (PG) Fri Sat Sun Mon 3:20 7:10 9:40 Tue Wed Thu 7:10 9:40	OLIVER & CO. (G) Fri Sat Sun Mon 1:10 Tue Wed Thu 7:00
BIRDCAVE (M) DTS Digital Fri Sat Sun Mon 1:15 3:40 7:05 9:35 Tue Wed Thu 7:05 9:35	BRAVEHEART (M) 6:40 extremely violent scenes/strong recommendations for parents
LEAVING LAS VEGAS (R) Fri Sat Sun Mon 7:00 ALL DOGS GO TO HEAVEN (G) Fri Sat Sun Mon 1:45 3:35 UP CLOSE & PERSONAL (PG) 9:20 coarse language OLIVER & CO. (G) 1:15 3:15 6:45	ALL SEATS \$1.25
	BIRDCAVE (M) Fri Sat Sun Mon 2:15 Tue Wed Thu 7:15 9:30 ALL DOGS GO TO HEAVEN (G) Fri Sat Sun Mon 1:30

MINUTE at the MOVIES

by Todd James

EELS AND INSECTS Mark Rolston plays William, a penniless 1860 explorer who's invited to stay in the country manor of the reverend Harald Alabaster, an amateur insects collector. William is rebuffed by the reverend's like and arrogant son (Jeremy Kemp) for his lack of proper dining. When the reverend's daughter (Patsy Kensit, *Lethal Weapon*) agrees to marry William, he is of little use except to impregnate his new bride after a successful encounter. Director and screenwriter Philip Barantseff peels layer after layer away at the mysterious Alabaster family and the secrets of the seemingly respectable English nobility. (WWW)

BIRD CAGE Robin Williams and Nathan Lane star in this remake of the French farce *La Cage à Folles*. This isn't just guys-in-high-heels schtick—*The Bird Cage* is a genuinely funny, well-paced comedy which manages to sneak in a message about family values in the '90s. (WWW)

KEN ARROW John Travolta as a U.S. Army fighter jet pilot who steals two nuclear warheads and plans to blackmail the U.S. government. Christian Slater is his pilot and former friend who stops him before he triggers nuclear armageddon. Aside from being an attractive travelogue for tourism, *Broken Arrow* offers nothing new. (W)

DEAD MAN WALKING Susan Sarandon plays a nun who becomes the spiritual advisor to a prison inmate in this story based on the true account of Sister Helen Prejean. Sarandon's performance is honest and Penn's menacing and boyishly charming. A chilling final scene sends the audience right in the gasps. (WWW)

ED Matt LeBlanc plays Jack Cooper, a struggling baseball pitcher in the minors who's charged with the task of caring for the team mascot, a loveable monkey that once belonged to Mickey Mantle and can handle a bat and glove almost as well as his late owner. From an original story by a former Sesame Street contributor, *Ed* is simplistic fun geared towards kids. LeBlanc doesn't have much to do—and given his talents that's a good thing: he's upstaged by the guy in the monkey suit in every scene. (W)

EXECUTIVE DECISION When a ruthless Middle East terrorist group commandeers a 747 bound for Washington, D.C., intelligence analyst David Grant (Kurt Russell) shatters all hope of negotiation with his theory the terrorists have made the jet and its 400 American passengers into a flying bomb capable of wiping out the eastern seaboard with a deadly nerve toxin. This isn't brain surgery, just a predictable spine-tingler which doesn't take itself too seriously. (WWW)

FARGO The Coen brothers, Ethan and Joel, recover from their big budget disaster of two years ago, *The Hudsucker Proxy*, with a small budget black comedy. Frances McDormand plays the pregnant police chief of Brainerd, North Dakota, Marge Gunderson. William H. Macy (*Mr. Holland's Opus*) plays car salesman Jerry Lundegaard, who hires a couple of thugs (Steve Buscemi and Peter Stormare) to kidnap his wife and collect a ransom from his wealthy, overbearing father-in-law. Terrific performances give the characters an authentic, rural feel, but don't be fooled by the country friendliness. There are some mysterious waters flowing in the people of *Fargo* and often it's not for the squeamish. (WWW)

MR. HOLLAND'S OPUS Richard Dreyfuss plays Glenn Holland, a musician with a dream to compose his own opus. To support his expecting wife (Glenn Headley), Holland takes on what he thinks will be a temporary job as a high school music teacher. That gig turns into a 30-year stay. Yes, this movie can be hokey. But with Dreyfuss conducting, it is one sweet symphony. (WWW)

RACE THE SUN Halle Berry (*Losing Isaiah*) plays Sandra Beecher, a new teacher from the mainland assigned to the Hawaiian Kona Pali High School's class of underachievers, thought to be well on their way to a lifetime of failure. With a little encouragement from their new teacher and a clever design for a solar powered vehicle, eight of the "Lolos" find themselves in Australia competing in a cross continent race known as The World Solar Challenge. Inspired by a true story, *Race the Sun* is a predictable, feel-good story of underdogs succeeding against all the odds. (WWW)

SENSE AND SENSIBILITY Emma Thompson's first stab at screenwriting is a roaring success as she tackles Jane Austen's funny and passionate story of women in search of love and inherited money. *Sense and Sensibility* is a rich melodrama with well-developed characters. (WWW)

TOY STORY Disney's first full-length feature created entirely through computer graphics is remarkable. But the characters transcend all the high-tech wizardry and make *Toy Story* a magical, funny adventure. This is solid entertainment that uses the most awe-inspiring animation you've seen in a long while. (WWW)

UP CLOSE AND PERSONAL Michelle Pfeiffer plays Tally Atwater, a former waitress with a dream of working in TV news. She's hired by as Warren Justice (played by the seemingly ageless Robert Redford), a well-respected veteran newsman whose career has stalled. All signs point to this turning into a sticky-sweet stomach-turner, but surprisingly, it manages to stay away from a lot of the pitfalls often seen in a romance movie. (WWW)

VUE Ratings

O = Awful
V = Bad
VV = Poor
VVV = Good
VVVV = Very Good
VVVVV = Excellent

GARNEAU THEATRE
Movie Info 433-0728
8712 - 109 St.
Wide Screen - Full Surround Stereo

THURSDAY APRIL 4
Bugs Bunny Film Fest '96 (g)
SHOW TIMES: 5:00, 7:00 & 9:00 PM
Tasmanian Devil Special Thursday Night Only

April 4, 5, 6 11:00 p.m.
Jumanji (m) K-97 Nite Owl
SPECIAL PRICING IN EFFECT - All Seats \$2.50

Starting April 5
Grumpier Old Men (g) 5:00 & 7:00 PM
Jumanji (m) 9:00 PM

Before 6 p.m. All Shows \$1.25
(After 6 p.m., \$2.50 Tuesdays All Seats \$1.25)

CINEMA GUIDE

Showtimes effective April 5 - 11, 1996

LATON CENTRE CINEMAS

444-5468

FLIRTING WITH DISASTER M
Daily 2:15, 7:15, 9:40 PM;
mat Sat/Sun 4:20 PM. Sexual Content

DEAD MAN WALKING M
Daily 2:05, 7:05, 9:35 PM;
mat Sat/Sun 4:25 PM.

EXECUTIVE DECISION M
Daily 2:00, 7:10, 9:40 PM.
mat Sat/Sun 4:30 PM

IL POSTINO (THE POSTMAN) PG
Daily 7:15, 9:25 PM. Subtitled.

FARGO M
Daily 2:30, 7:30, 9:50 PM,
mat Sat/Sun 4:50 PM. Brutal violence
and coarse language.

ALL DOGS GO TO HEAVEN 2 G
Daily 2:25; mat Sat/Sun 4:20 PM.

BIRD CAGE M
Daily 2:00, 7:00, 9:30 PM,
mat Sat/Sun 4:30 PM.

ANGELS & INSECTS M
Daily 2:10, 7:20, 9:45 PM,
mat Sat/Sun 4:35 PM. Sexual content,
Not suitable for pre-teens.

SGT. BILKO PG
Daily 2:30, 7:30, 9:30 PM, mat Sat/
Sun: 4:45 PM

DTS STEREO, No passes accepted.

FAITHFUL M
Daily 2:20, 7:00, 9:20 PM, mat Sat/
Sun 4:40 PM. Coarse Language

WESTMOUNT 8

Phase III Entrance 7 • 444-1870

FAITHFUL M
Daily 2:00, 7:10, 9:10 PM; mat Sat/
Sun 4:10 PM

SENSE & SENSIBILITY PG
Daily 7:00 PM

FLIRTING WITH DISASTER M
Daily 2:10, 7:00, 9:10 PM
mat. Sat/Sun 4:20 PM.

RUMBLE IN THE BRONX M
Daily 2:30, 7:30, 9:25 PM
mat Sat/Sun 4:40 PM.

BROKEN ARROW M
Daily 2:10, 7:20, 9:40 PM.
mat Sat/Sun 4:30 PM

A FAMILY THING M
Daily 2:20, 7:15, 9:30 PM, mat Sat/
Sun 4:50 PM.

HAPPY GILMORE PG
Daily 2:40, 9:50 PM,
mat Sat 4:45 PM. Coarse language

SGT. BILKO PG
Daily 2:00, 7:10, 9:20 PM, mat Sat/
Sun 4:10 PM; DTS Digital Stereo. No
Passes accepted.

THIN LINE BETWEEN M
LOVE & HATE M
Daily 2:25, 7:20, 9:40 PM, mat Sat/
Sun 4:40 PM. Coarse language

CAPITOL SQUARE

10050-82 Avenue • 439-2233

UP CLOSE & PERSONAL PG
Daily 7:25, 9:45 PM, mat Fri/Sat/Sun/
Mon 2:10 PM. No 7:25 PM show Apr 11

A FAMILY THING M
Daily 7:10, 9:20 PM, mat Fri/Sat/Sun/
Mon 2:20 PM

SENSE & SENSIBILITY PG
Daily 7:00, 9:30 PM; mat Fri/Sat/Sun/
Mon 2:00 PM.

OLIVER & COMPANY G
Daily 7:05

DIABOLIQUE M
mat Fri/Sat/Sun/Mon 2:30 PM.

Daily 9:00 PM

WESTMOUNT 4

10050-82 Avenue • 439-2233

THIN LINE BETWEEN M
LOVE & HATE M
Daily 7:30, 9:45 PM, mat Fri/Sat/Sun/
Mon 2:10 PM Coarse language

DEAD MAN WALKING M
Daily 7:00, 9:30 PM, mat Fri/Sat/Sun/
Mon 2:00 PM

HOMeward BOUND 2 G
mat Fri/Sat/Sun/Mon 2:30 PM

SGT. BILKO PG
Daily 7:20, 9:40 PM, mat Fri/Sat/Sun/
Mon 2:20 PM. No passes accepted.

FARGO M
Daily 7:10, 9:20 PM Brutal violence and
coarse language

WHITEMUD CROSSING

4211-106 Street • 434-3070

HAPPY GILMORE PG
Mat Fri/Sat/Sun/Mon 2:45 PM;
Coarse Language.

FAITHFUL M
Daily 7:00, 9:10 PM, mat Fri/Sat/Sun/
2:40 PM

DEAD MAN WALKING M
Daily 7:10, 9:40 PM, mat Fri/Sat/Sun/
Mon 2:00 PM

BROKEN ARROW M
Daily 7:40, 10:00 PM. DTS Digital
stereo. Violent scenes.

FARGO M
Daily 7:30, 9:50 PM; Mat Fri/Sat/Sun/
Mon 2:20 PM. Brutal violence and
coarse language.

FLIRTING WITH DISASTER M
Daily 7:15, 9:30 PM; mat Fri/Sat/Sun/
Mon 2:10 PM

SGT. BILKO PG
Daily 7:20, 9:20 PM; Mat Fri/Sat/Sun
2:20 PM. No passes accepted.

VILLAGE TREE MALL ANY \$6.75
St. Albert 439-1212
\$3.50 TUESDAY

HAPPY GILMORE PG
Daily 7:30, 9:40 PM; mat Fri/Sat/Sun/
Mon 2:30 PM. Coarse language.

EXECUTIVE DECISION M
Daily 7:00, 9:30 PM.
mat Fri/Sat/Sun/Mon 2:00 PM.

BIRD CAGE M
Daily 7:05, 9:35 PM
mat Fri/Sat/Sun/Mon 2:15 PM

MR. HOLLAND'S OPUS PG
Daily 8:00 PM

HOMeward BOUND 2 G
Daily 7:15, 9:15 PM;
mat Fri/Sat/Sun/Mon 2:05 PM

MUPPET TREASURE ISLAND G
mat Fri/Sat/Sun/Mon 2:20 PM

TOY STORY G
Daily 7:05 PM,
mat Fri/Sat/Sun/Mon 2:05 PM.

RUMBLE IN THE BRONX M
Daily 7:10, 9:00 PM
mat Fri/Sat/Sun/Mon 2:10 PM

DIABOLIQUE M
Daily 9:10 PM

RACE THE SUN PG
Daily 7:10, 9:15 PM;
mat Fri/Sat/Sun/Mon 2:10 PM

A FAMILY THING M
Daily 7:30, 9:40 PM
mat Fri/Sat/Sun/Mon 2:15 PM

SGT. BILKO PG
Daily 7:20, 9:20 PM
mat Fri/Sat/Sun/Mon 2:20 PM

ALL DOGS GO TO HEAVEN 2 G
Daily 7:15, 9:00 PM,
mat Fri/Sat/Sun/Mon 2:30 PM

OLIVER & COMPANY G
Daily 7:00, 8:40 PM;
mat Fri/Sat/Sun/Mon 2:20 PM

CINEMAS 6 ANY \$1.25
West Edmonton Mall
10050-82 Avenue • 444-1870

DUSTON CHECKS IN PG
Daily 6:55 PM,
mat Fri/Sat/Sun/Mon 2:35 PM

BRAVEHEART M
Daily 8:45 PM
Extremely violent scenes, not
suitable for pre-teens.

JUMANJI PG
Daily 7:15, 9:25 PM,
mat Fri/Sat/Sun/Mon 2:10 PM

TWELVE MONKEYS M
Daily 6:45, 9:30 PM, mat Fri/Sat/Sun/
Mon 2:00 PM. Violent scenes.

GRUMPY OLD MEN PG
Daily 7:10, 9:10 PM; Mat Fri/Sat/
Sun/Mon 2:25 PM

THE JUROR M
Daily 7:05, 9:40 PM Violent &
disturbing scenes, not suitable for
pre-teens

AN EYE FOR AN EYE M
Daily 7:25, 9:50, mat Fri/Sat/Sun/
Mon 2:45 PM. Violent & disturbing
scenes, not suitable for pre-teens

Alternative Video Spot

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10050 - 82 Ave. • 439-2233
(WE RESERVE)

New Video:

DEVIL IN A
BLUE DRESS

MAGIC IN THE WATER

HOME
FOR THE HOLIDAYS

BALTO

Alternative:

NADJA

STRANGE DAYS

ZERO PATIENCE

FEMALE
MISBEHAVIOR



10337-82 AVENUE

THURSDAY, APRIL 4
KITCHEN TWIST (TBA) 7:00 PM
MR. HOLLAND'S OPUS (M) 9:15 PM

FRIDAY, APRIL 5
KITCHEN TWIST (TBA) 7:00 PM
MR. HOLLAND'S OPUS (M) 9:15 PM

SATURDAY, APRIL 6
KITCHEN TWIST (TBA) 7:00 PM
MR. HOLLAND'S OPUS (M) 9:15 PM

SUNDAY, APRIL 7
KITCHEN TWIST (TBA) 7:00 PM
MR. HOLLAND'S OPUS (M) 9:15 PM

MONDAY, APRIL 8
KITCHEN TWIST (TBA) 7:00 PM
MR. HOLLAND'S OPUS (M) 9:15 PM

TUESDAY, APRIL 9
KITCHEN TWIST (TBA) 7:00 PM
MR. HOLLAND'S OPUS (M) 9:15 PM

WEDNESDAY, APRIL 10
KITCHEN TWIST (TBA) 7:00 PM
MR. HOLLAND'S OPUS (M) 9:15 PM

Fiddler family man

The star of the Citadel production of *Fiddler on the Roof* places family above all else

THEATRE

BY CHAUNCEY FEATHERSTONE

Spiros Malas stands six-foot-something, weighs in at over 230 lbs., and has a voice that rolls like semi-tires on new asphalt. He makes a damned intimidating cheerleader.

Malas the Bass plays Tevye the Dairyman in the Citadel Theatre's season finale, *Fiddler on the Roof*.

As the mob-like cast explodes from the rehearsal hall, Malas breaks as soon as tactfully possible and heads for his dressing room. There, this imposing giant puddles like wax before a snapshot of his granddaughter back in New York.

"I get such enjoyment out of her. Eight months old, she's just a pleasure." He admits to finding any excuse possible to shoo her folks out so he can play grand-dad to his Sasha.

Tevye is a Russian Jew; Malas is a Baltimore Greek. The importance of family binds character and actor.

"He's a little bit like me, with the traditions and talking to God and talking to himself," he says, and adds a "nuff said" tone. "I don't have five daughters but I do have two sons."

And a granddaughter. Back in New York.

Spiros Malas is a known name in New York, associated with a few private voice students, the Manhattan School of Music where he teaches, the Metropolitan Opera where he regularly performs and on Broadway where his most recent appearance as Tony in *The Most Happy Fella* snagged him the Theatre World Award.

Joe Shactor was in New York a while back (before Sasha). Doc Shoc scouted Malas personally.

"I didn't realize until I got here that the theatre's named after him," says Malas. "He's built this complex. It's really an incredible thing what he's done for this city. I'm honored that he was in my house and I sang for him and that he asked me to do this."

Malas has played Tevye before. He readily shuffled a couple of opera gigs to take on Tevye again. His motives are unabashedly selfish.

"Being a bass you don't get a tenor kind of role," he says. "You don't get the kind of role where you get the adulation. Operatically, the only thing I can think of is if you were doing Boris Gudimov or Mephistopheles—which is a role I don't do, it's not my type of voice—those are the only bass roles that are really exciting."

"The rest of them, you're the old man, you're the father, the funny guy—I've done them all."

He very nearly didn't do any of them: a Greek family restaurant can be an overwhelming thing. His sister had become a professional singer. Two days finding the note she had plunked on the piano didn't bode well for him, but he convinced his father to pay for lessons.

Malas and his father worked side by side in the kitchen for three years, never once talking about his progress, never letting the extended family know of young Spiros's intentions.

"One day we were sitting at the dinner table and he said 'Spiros, what do you think about this singing?'"

Malas had had good teachers to that point, but his pitch was humble.

"I said, 'I think I'm good.'"

"He said, 'How we gonna find out?'"

The senior Malas shelled out for a summer session on Lake George. Naively, Malas thought he was doomed when his name was last in the course's final performance program.

"A drunk came up and said, 'Buddy, you might sound like Enzo Pinza but you don't wear white socks

with a dark suit,'" the senior Malas told the rest of the family.

Over 35 years in the business takes its toll, and teaching voice becomes more and more attractive.

"I get more thrill out of hearing a student of mine develop than any thrill I get for myself," Malas says, getting pumped. "All of a sudden it clicks and you hear a sound and you say, 'That's it, that's it! That's the sound you want!'"

His first lessons weren't given in voice, but in show business itself—to one of those tenors that got the juicy

"My wife stopped and turned around, with tears in her eyes, without ever having seen him, and said, 'There's our tenor.'"

roles.

Malas's career got under way in 1960. He landed his first lead in 1963. Opera voice Joan Sutherland heard him sing and invited him on her 1965 Australian tour.

"Who was the tenor but Luciano Pavarotti!"

"We were very, very close—we were like brothers. We did everything together and I—I taught him a lot then." Malas shows incredible articulation for someone laughing with his tongue in his cheek.

"I taught him how to eat and pick off other people's plates."

And for the first time Pavarotti had someone from whom to borrow clothes. As a result, Malas left Australia without his sports jacket or V-neck T-shirts. Malas pulls shy of sour grapes, though.

"He was about 10 days late for the rehearsal," he recalls of their first encounter. "My wife and I were walking up to rehearsal and he was there, already singing. There was a phrase from 'The Elixir of Love' he was singing. My wife stopped and turned around, with tears in her eyes, without ever having seen him, and said, 'There's our tenor.'"

"Even to this day he'll say, 'Did you like me?'"

"She says, 'Of course.'"

"Ah, but did you cry?"

Marlena Malas also teaches voice, at the Manhattan School, the Curtis Institute and Julliard. Spiros endorses the qualifications she needs to cry.

"If she were a clone she could be working 24 hours a day," he says of his granddaughter's grandmother.

"Right now, I'd say she has a dozen people singing all over the world that she started as 18-year-olds. That's a helluva record."

Their two sons are sports nuts. Hockey was the old man's sport. Football and baseball lured the boys out of the artistic fold and taught them drive. The eldest boy spent the first chunk of his college career on the bench.

"He'd always say 'Dad if I could get to there, I could do it!'" Malas relates

tossing the pigskin with his son in Riverside Park.

It paid off. His son got his chance and spent a number of games under linebackers for his efforts. It didn't get him a slot in the pros, but it was sweet—both for him and his father.

"His last game, the last play of the game, they were losing by four points. He threw a pass and it landed in the guy's arms as the whistle blew and they won the game. How wonderful it is to go into life knowing you can do something like that."

This kid studied business at Johns-Hopkins

University—right across the street from the former Malas restaurant. Now 30, he handles very large sums of money on Wall Street. Inspired, the younger brother just graduated from Northwestern University.

The sons didn't go into the family business (a family trait) but Christmases at the Malas home still tend to be musical events.

And what the hell, Spiros and Marlena Malas have a granddaughter—someone else to cheer on.

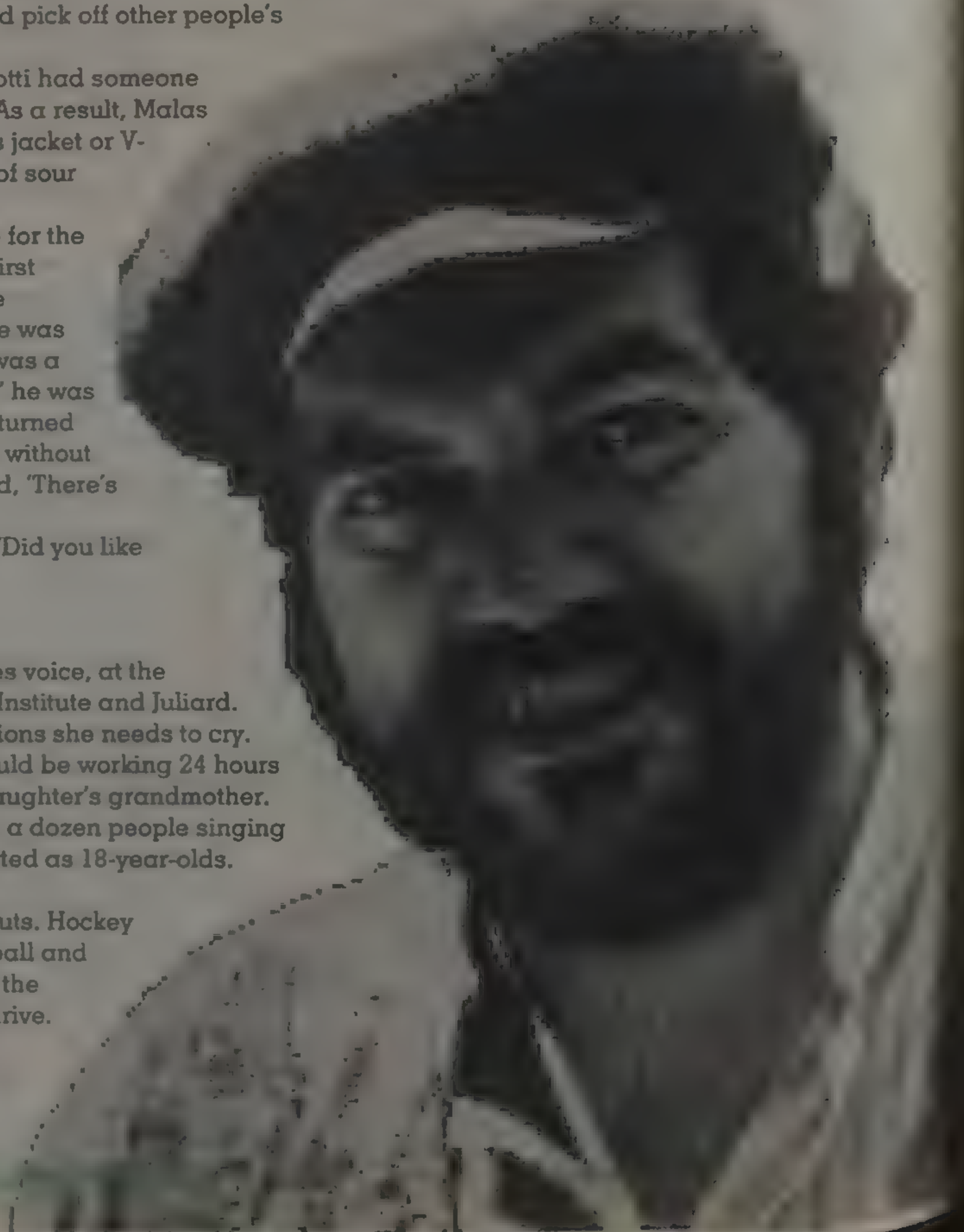
Spiros Malas's professional ambitions sound very much like Tevye's:

"When I did Broadway, I said to myself,

'God, if I could become famous enough that all I'd have to do is *Fiddler, Fanny and Fella*—the three Fs—the rest of my life, I'd be very happy.'"

If I were a rich man. Ya-ta-ta-ta-ta-ta-ta-tum. ☺

Fiddler on the Roof
Citadel
Apr. 7-May 19

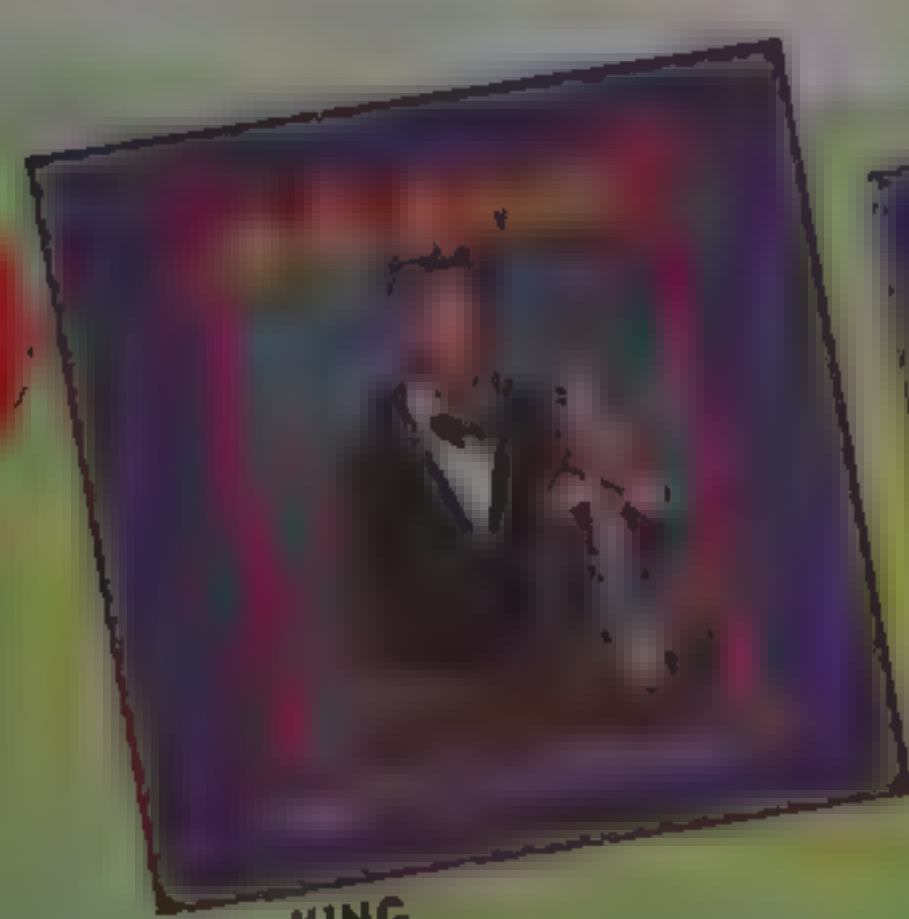


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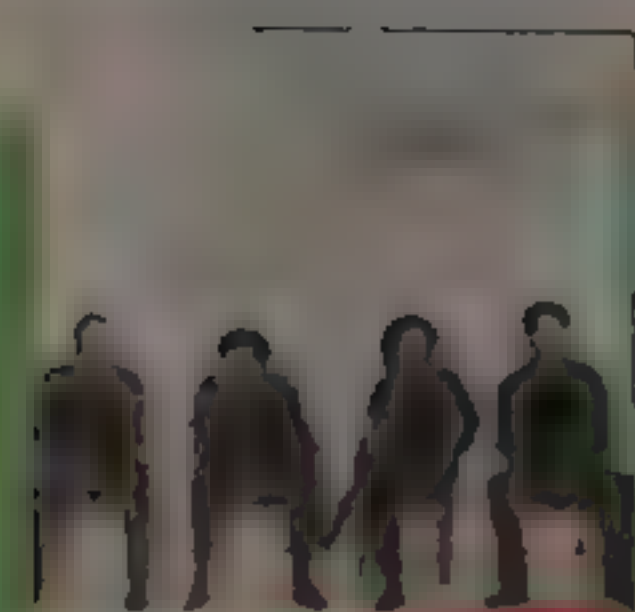
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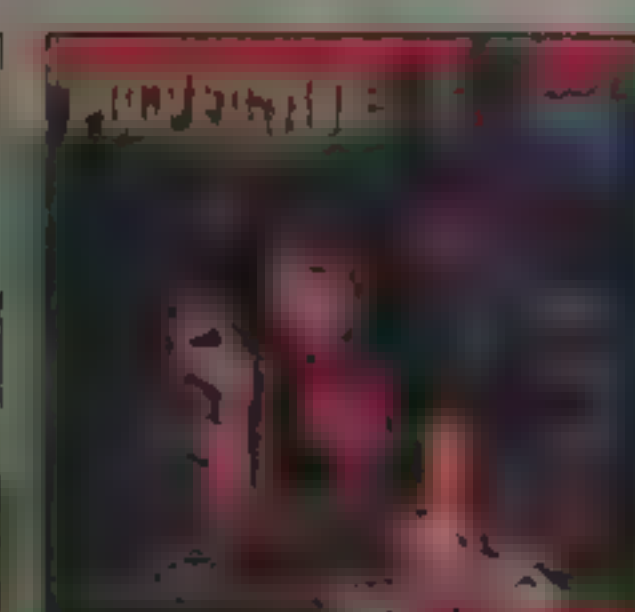
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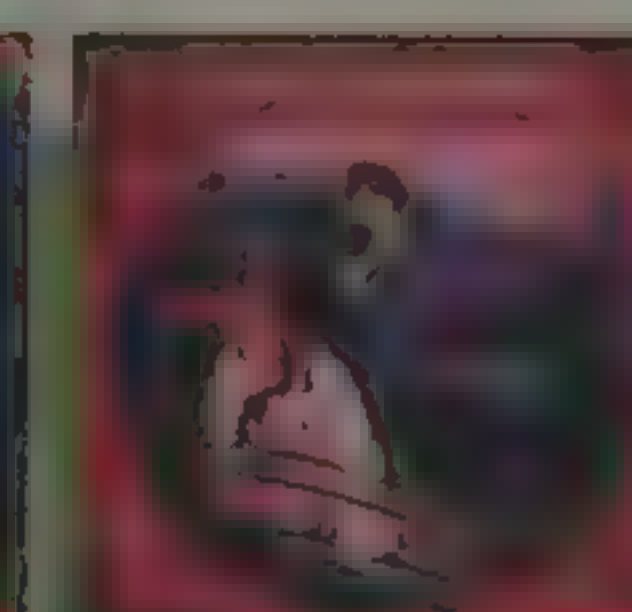
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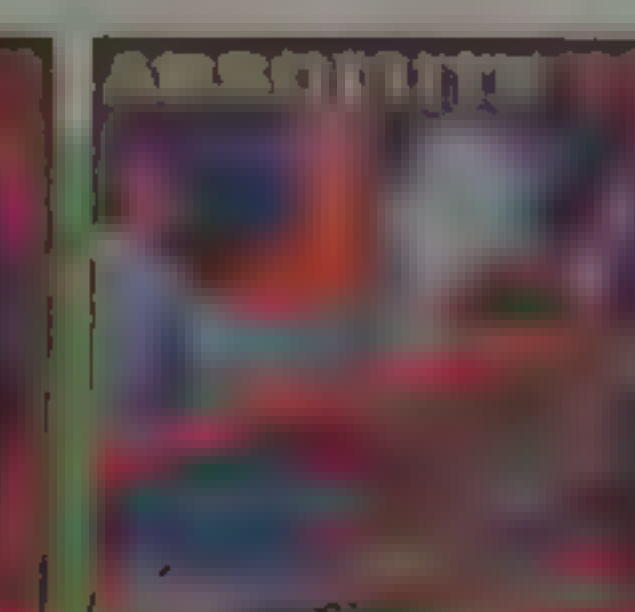
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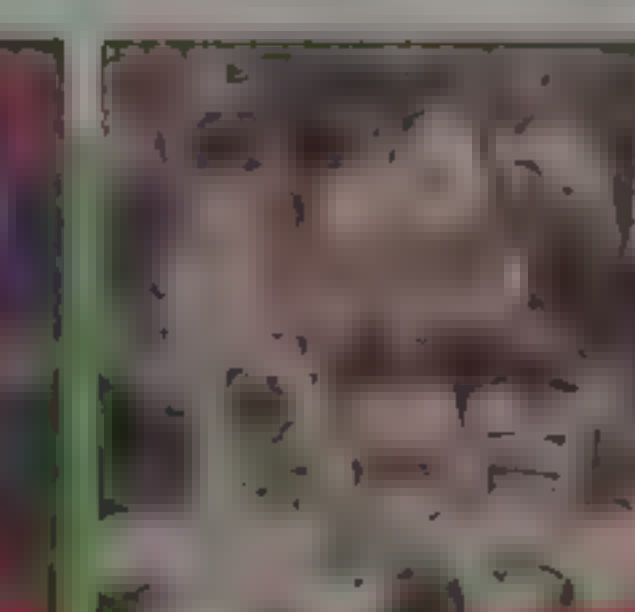
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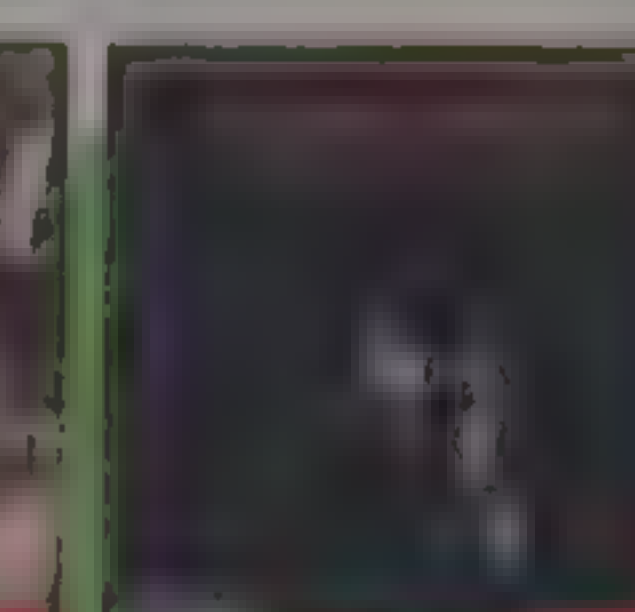
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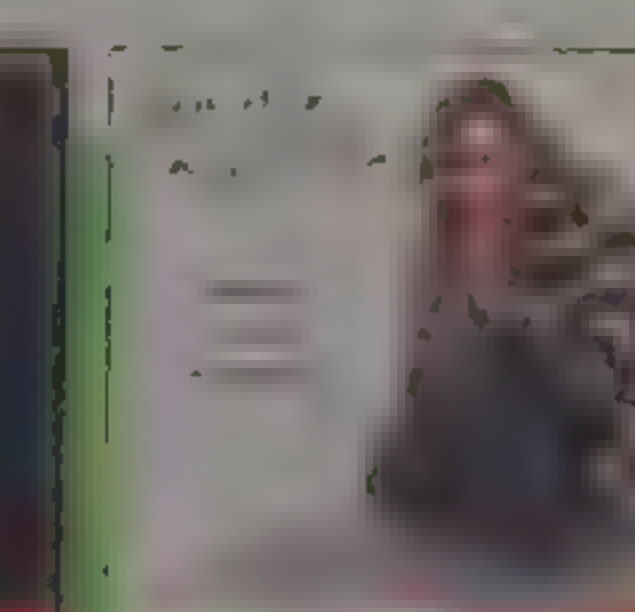
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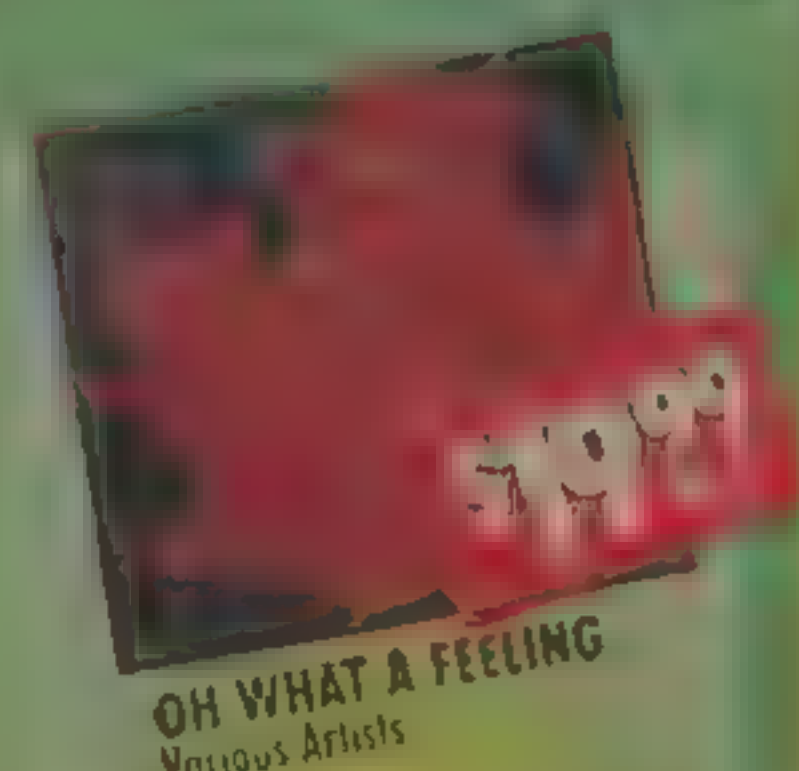
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The Ghost in the Machine



"...And if the Partridge Family bus had been named 'Pearl Jam'?"

Photo: Wayne A. Hoechst

ALTERNATIVE *PreVUE* BY ADRIAN LACKEY

"Idle hands are the tools of the devil," the old saying goes. And at times these tools are used to tamper with the Mystery Machine.

As four lads growing up in Chilliwack, B.C. (all but one have moved away), they could have written the book on being bored shitless, but that would have been too dull.

When these guys get restless, motel managers are best advised to grow eyes on the backs of their heads.

"The first time we had gotten to Edmonton, we had gotten these bottle rockets, and we were bored and everything," recounts Mystery Machine's guitarist, Bean. ("No 'Mr,'" he says, "just 'Bean'")

"So, we had decided to blow them off, and I pointed it out the

window of our room. The rocket went off and stuck between the two panes of glass. There was smoke everywhere. I've seen hundreds of these things blow off from a distance: I got to examine the process up close, as if it were on a microscope slide.

"We all freaked! We were sticking towels under the door, and we were scared that we were going to get kicked out."

When Mystery Machine returns to our modest burg, they will be setting off fireworks of a different kind.

A lot of attention

Their last release, *10 Speed* has been getting a lot of attention. They've also been attracting very favourable comparisons to bands like Husker Du, Sonic Youth and Foo Fighters.

But there are stretches of *10 Speed* that sound a lot like Joy Division, assuming that band had

taken the "Joy" part of their name to heart.

One of the cuts on *10 Speed* is "The Phantom Tollbooth." Named after the animated film, it essentially comprises a trip through someone's very disturbed cartoon world.

Mystery Machine have a strong connection to cartoons. Their name comes from the van driven by the teenaged heroes of the Scooby Doo cartoons.

Explains Bean, "Shane, our bass player, came up with the name. We thought it was cool, but there's no deep meaning as to why we took that name."

"If Scooby Doo's Van had been called 'Collective Soul', we would have named ourselves that."

Mystery Machine: If they had a bottle rocket launcher, some sort of a bitch would die.

Mystery Machine
Power Plant
April 4

The fans come first for alt-band DRI

ALTERNATIVE *PreVUE* BY KEN LIXITIN

Although they may see themselves as just four guys in a band, DRI's history is about legacy.

When they released their first 7" back in 1983, they started down the path that would lead to recognition as one of the original "Cross-over" bands. Along with Corrosion of Conformity and The Butthole Surfers, they are seen as one of the first bands to meld thrash/hardcore/punk and metal into a single distinct sound.

At least, that's what they are to us; to themselves—Spike Cassidy (guitar), Kurt Brecht (vocals), Rob Rampy (drums) and Chumly (bass)—are merely four guys who play together.

Though the band is facing some

difficulties, they don't stem from internal sources. Well, sort of. DRI does cross-Canada tours, as opposed to individual gigs, because some members are watched closely when they cross the border. Since a lot of paper work is involved in getting into our country, once they get in it's best to stay in.

Still, that is not enough to deter them from visiting the Great White North.

Favorite places

"That's one of the reason's I was kind of bummed out that we have problems coming into Canada now, 'cause it's always been one of our favourite places to play," says Brecht.

"It's beautiful, especially in Quebec, we've always had good shows and the crowds are really good."

Enjoyment is the reason they

have kept at their music for almost 15 years. When the crowd gets into it and really enjoy themselves (i.e. thrashing and stage diving), the band is truly in their environment. For DRI, feeding off their fans is what it is all about.

Though Brecht describes the creation of music as pleasurable, he also feels actually recording it has lost its novelty.

It's not a sentiment echoed by the whole of DRI, especially not Cassidy, who had a hand in producing every DRI release and spent his first time alone at the production chair on their new album, *Full Speed Ahead*.

The only things that seem to upset Brecht are elements which detract from their audience's fun. Whether it's a restrictive bar or an ineffective promoter, he doesn't like to see the fan-band connection disrupted.

Then there's promotion. Brecht has a great deal of respect for promotion and feels the fact someone (anyone) can pull it off is miraculous.



"I hate promoters that don't advertise, that don't seem to care and that don't want to pay you when no one shows up. The people that do show up say they weren't advertising, and they heard about the gig the day of the show. You're wondering what's wrong with these promoters that don't have a clue. The next

show you play will be sold out, and people knew about it months in advance.

"Amateurs. That's what I hate. People who try to get involved and then fail miserably."

DRI
People's Pub
Apr. 6

Gary McGowan's **PROfiles**

Name: Mike Toal

Notoriety: Lead vocalist and bass player with Nympho.

Next Gig: Cassette release party at King Edward Park Hall (7708-85 Street) Apr. 5.

Home: The basement of my parents' place where we practice. All our equipment is there and it looks so nice when you walk down the stairs and see it set up.

Most creative time of the day: Three o'clock in the morning.

If you were an animal, which one would you be?: A bird

Ambition: To be remembered in Edmonton if Nympho ever moves out of the city.

Age: 16

Memorable school experience: Nympho played a talent show at the school this year. Most of the people there had never seen a live band before. All these preppies, who usually make fun of us, showed up. We played and proved we're not just a bunch of punks.

Hobbies: Sit home and watch TV.

Fantasy: To be signed by Fat Records in California.



Mike Toal

Favorite food: My girlfriend's grandmother's spaghetti sauce.

Anything you wouldn't wear: Tights and anything those guys were wearing in the *Too Wong Foo* movie.

Last book read: *The Pelican Brief*, by John Grisham.

Favorite TV show: *Simply Homestyle*, Barb and Ernie's cooking show on Shaw Cable.

Pet peeves: Being a "dish pig" at Barb and Ernie's and waking up late for interviews.

What makes you happy: My girlfriend and being in Nympho.

Don't get uppity, boy

BLUES *PreVUE* BY ADRIAN LACKEY

From Bessie Smith and Alberta Hunter to Etta James, Saffire—The Uppity Blues Women come from a blues tradition in which members of their gender assert themselves in a music—and world—dominated by the not-so-weaker sex.

With four albums and hundreds of gigs under their girdles, the collection known as Saffire is no stranger to Edmonton audiences. Those that saw them at the Folk Fest a few years ago, had the pants charmed off of them.

"I had a bad case of stomach flu that day," said Andra Faye McIntosh from her home in Indiana.

"I didn't have a very good time, but I'm glad you enjoyed yourself."

McIntosh, a proud Hoosier, started playing music in the sixth grade. Later in life she put her music aside to become a registered nurse.

Indeed, all of Saffire are well-educated women: Gaye Adegbolola was a biochemical researcher and an eighth-grade science teacher, while the third member of the band, Ann Rabson, was once a computer analyst.

Better blues

"I'm not sure if education lends itself to being a better blues musician," muses McIntosh. "It's just a matter of women asserting themselves and getting what they want."

"You could be right about that. It's like Gaye said to me one time, 'If Bessie Smith were alive today, she'd probably have a doc-

torate.' The nursing thing is a practical thing to fall back on. A girl has to eat, you know."

The "practical thing" has not been a life-long career for Andra if it had not been for the intervening hand of fate which brought Adegbolola and Rabson to McIntosh to join in the *Broadway* sessions, she balked.

Her husband told her it was like finding a lottery ticket in the street and trying to give it away.

Although she has not looked back since, McIntosh hinted life is not all happy wailing.

"Sometimes I'm just a Downy Blues Woman," she says with a playful giggle.

Saffire—The Uppity Blues Women
Arden, St. Albert
7:30, April 19

Regarding Henry

Rollins is the Punk Anthony Robbins of Canadian Music Week

INDUSTRY

GARM
ACONWAM

Henry Rollins is standing in the middle of a packed boardroom in Toronto's Crowne Plaza hotel. He's dressed in olive green fatigues and a black T-shirt. His simple ensemble is draped over a positively machined body, a testament to the man's well-known penchant for weightlifting. Even before he says a word, he has the crowd's attention. Rollins is a featured speaker at the pre-Juno Awards industry conference known as Canadian Music Week. He's agreed to surrender an hour of his time to talk about his experiences in the music business and field questions from the audi-

ence at an event where many of the speakers are best characterized as "passionate," Henry Rollins hits the audience like a punk Anthony Robbins. He is driven, committed and concerned about the state of the music business and its treatment of artists. And he believes he and his band are the ones who pick up on his ideas and make a difference.

Punk legend

Rollins was once a principal member of American punk legend Black Flag, who were one of a handful of acts who kept the flame of 1977 burning through the long night that was the synth-pop '80s. But the Flag didn't keep it burning long enough to reap the commercial rewards of the seeds sowed (hello, Green Day) but has built on the band's Do yourself ethic and turned him into something of an enterprising Renaissance man. He, of course, fronts the Henry Rollins Band, who have just become one of the first signings to Geffen and Steven Spielberg's Dream Works SKG label. He formed his own publishing company, 2.13.61 (named after his birthday), to give a home to previously unwanted artists like ex-Suicide vocalist Alan Vega. He's also involved in spoken word recordings, has been featured in a lush print ad for the Neosh Powerbook computer and has been carving out an acting career thanks to appearances in films like *Johnny Mnemonic* and *Base*. Most of all, he cares about

"If you don't absolutely, positively care about music," Rollins challenges the assembled industry, "then go away. Find another job."

Henry Rollins' musical obsession started, curiously enough, with his mother's copy of Isaac Hayes' *Hot Buttered Soul* album. He moved on through Iron Butterfly and Jimi Hendrix before he and teen buddy Ian MacKaye (now lead singer of Fugazi) made a pact to start making the music they couldn't buy in record stores.

Ripped off, beaten up and otherwise under-appreciated in Black Flag, Rollins is now on a mission to do right by the people with whom he currently does business.

"I'll tell you how bad it is," says Rollins. "I was using John Coltrane's drummer Rasheed Ali on one of my forthcoming spoken word albums. At the end of the session he asked whether he would be getting paid and a credit on the album."

"Can you believe that one of the finest talents on the planet has had neither money nor credit for projects he's done in the past? It's disgusting."

You can hear a pin drop in the room.

Fortunately, not all is doom and gloom in the music biz. "People have been asking why the Rollins Band is signing to a major label like Dream Works," says Rollins. "I can sum it up in two words: Mo Austin."

Austin was a long-time head honcho at Atlantic Records in New York City and, rolling into his 60s, is set to do it all again at Dream Works.

"Mo Austin has the metabolism of a 20-year-old, and he totally loves music," enthuses Rollins.

Recounting a story that saw Austin buy the major label phobic MacKaye lunch "just because he admired their music and thought Ian would be an interesting guy to meet," Rollins says. MacKaye owns the Dischord label, which puts out all of Fugazi's albums. "Mo Austin is what I want to be when I reach that age."

So far Rollins is off to a good start. Look for a new Rollins Band album and an album of spoken word material in 1996, along with coffee table picture books on Led Zeppelin and Metallica from his publishing company.

And how can others rise to the "renaissance level" of Henry Rollins? His parting advice to his fellow musicians is "go to band practice."

As for the rest of us, perhaps a trip to the gym is just the ticket. ●

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Cracker goes country

CRACKER *PreVIEW*

—it was written with intent of an ironic cliché, but the is from Cracker's "Teen still has to go down as one greatest musical statements made: that the world needs now is a folk singer like I need another in my head." It's been four years since that resuscitated the career of Camper Van Beethoven (c'mon, remember the single "Take Inheads Bowling") guru Lowery and his bunch of rock and rolling men. Cracker's first record was a country bowl of cynicism and infectious energy. The lyrics were as cutting as songs like "Teen Angst," "Fuck Me Up (with Peace and Love)" and "Can I Take My Gun Up and Downright Snotty." Cracker's second album, '93's "The Hat," saw the band take a rock 'n' roll direction with the result? Top 100 status. A cult hit video for "Low," saw Lowery get taken down by prize-fighting comedian Sandra Bernhard. Sunday, the band (Lowery, co-songwriter Johnny Hickman, bassist Bob Rupe and drum-

mer Charlie Quntana) rocks out at the Rev as part of its cross-Canada tour to promote the brand-spankin' new platter, *The Golden Age*.

Hickman, a longtime friend of Lowery's, said the new record will be welcomed by fans of Camper Van.

"This record draws back on the essentials of Camper Van Beethoven," says Hickman. "Before I was in Cracker, I was a fan of Camper. Dave is going back to his roots and reinventing Cracker's future."

"On this album, the country influence has kind of subconsciously reappeared. We use traditional country and western instruments—pedal steel, harmonica and piano—in non-traditional songs. We use country instruments in songs that are not country songs."

"This won't sound like the Byrds or the Band or Johnny Cash. Those people are part of what we are, but we try and create something new. This album is very much about the gothic old South."

The country and western twang of Cracker is part of Hickman's life. He was close friends with Lowery while Camper Van Beethoven were still together — but he was playing C and W in Bakersfield, Ca. (the heart of California country).

When Hickman got the call from Lowery to form Cracker, it was the big chance for the pair to create a hybrid—which the so-called 'alternative' fans ate right up.

Everywhere the average 'alternative' fan looks nowadays, the terms 'country' and 'rock 'n' roll' are resurfacing. The end of the grunge era has ushered in a return to basics (a la the Reverend Horton Heat, Son Volt, etc.).

"People will always come back to basic rock 'n' roll and country," says Hickman. "We're seeing a fundamental going back to basics. That's what seems to be going on at the moment."

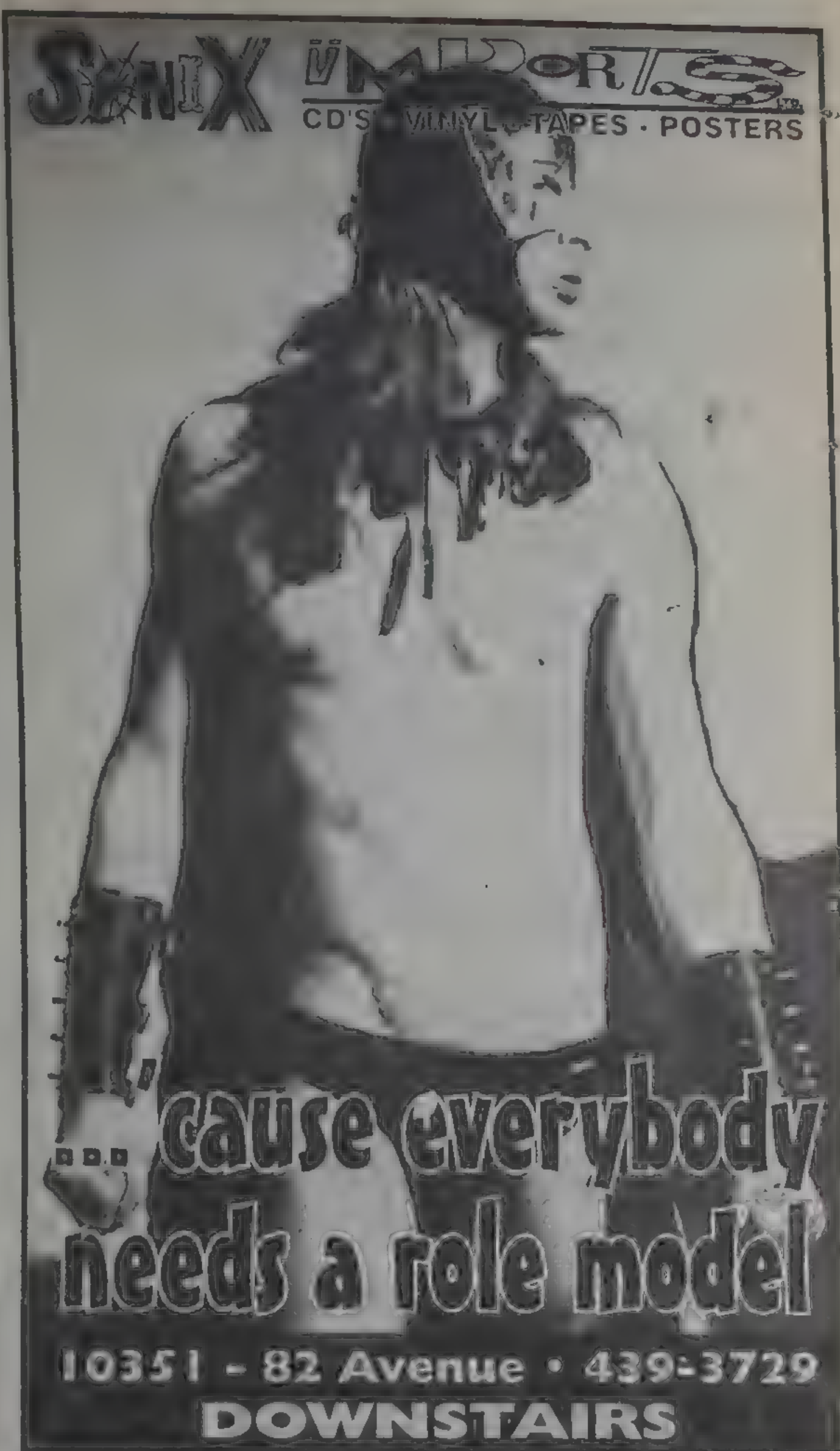
But is that hip? How do you sell that to kids who wear black clothes and wish they had German ancestry?

"We appeal to the almost hip crowd," laughs Hickman. "Those are where you always find the best fans and the best bands. Dave and I listen to and are influenced by a lot of current music. But we consider a song current if it was recorded in the last 100 years. There's no real need to sound like any of it, though."

So, even though the band has kept its street cred, it feels no pressure to become the next Smashing Pumpkins.

"We always record for ourselves first. Whatever you get, you know it is going to be genuine Cracker," reflects Hickman. "If you start thinking about the business of the music business it is the kiss of death."

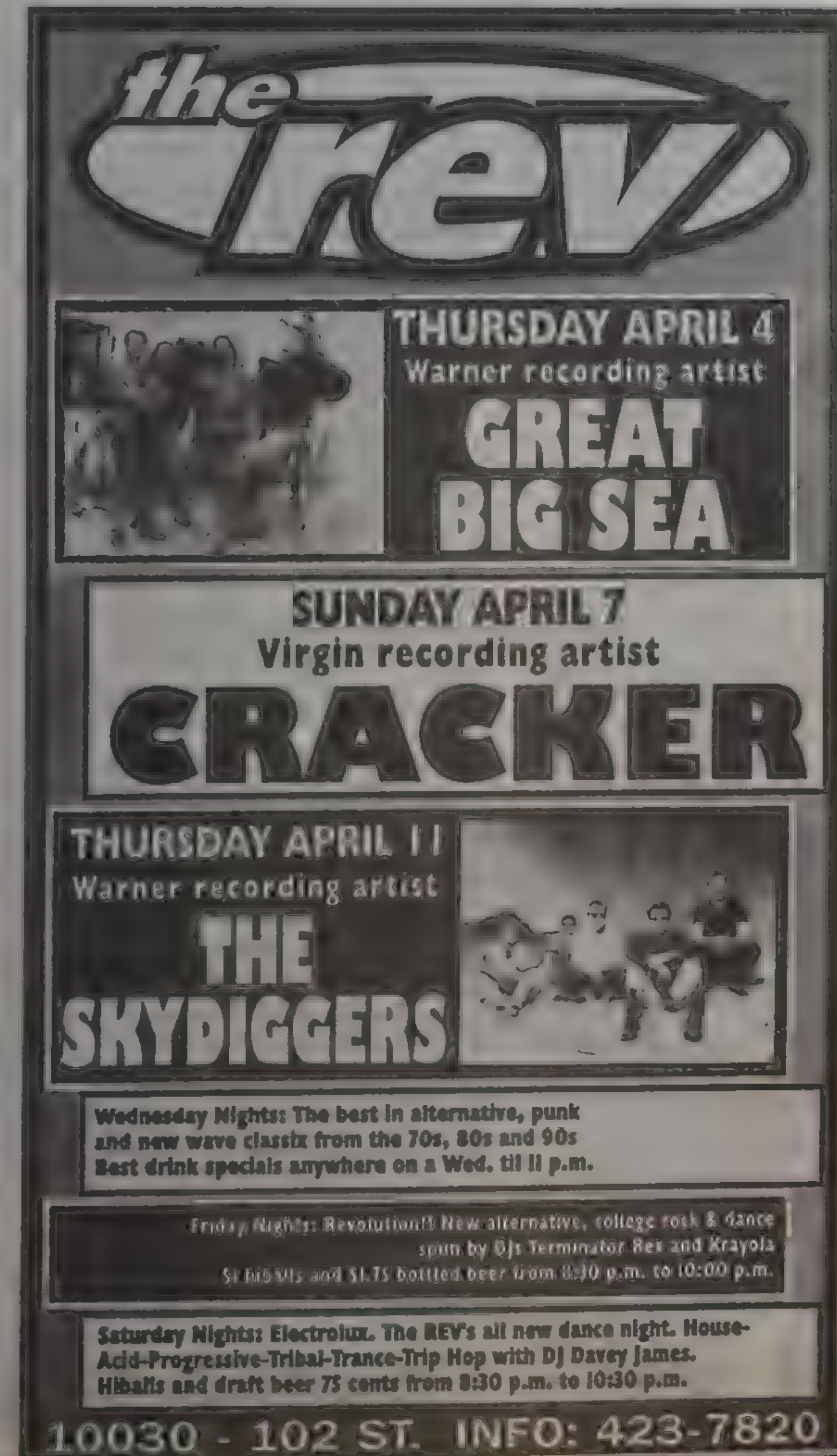
Cracker
The Rev
April 7



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ALTERNATIVE

BY STEVEN
SANDOR

The Gits were supposed to be the Next Big Thing to hail from post-Nirvana Seattle.

The band's raunchy punk stylings was turning the heads of rock critics and A&R people throughout North America.

Lead singer Mia Zapata, a relative of the revolutionary who founded the Zapatista movement in Mexico, was the type of riot girl who made L7 look like a bunch of bored high-school girls at a slumber party.

But, almost three years ago—Zapata was brutally raped and then strangled to death after the Gits had wrapped up a gig. Her killer wrapped the drawstrings of Zapata's sweatshirt around his victim's neck. The killer has never been found.

Outraged by what had happened, nine of Zapata's friends got together and formed the Home Alive collective—a group which coordinates self-defence programs to information seminars—any-

thing to help women ward off attackers.

While based in Seattle, the group wants their gospel to be spread throughout North America. Thus, the reasoning behind Sony's *Home Alive* CD.

This compilation of 45 spoken word pieces and alternative rock songs (yes, and the Sub Pop stable is well-represented here) features new songs by Soundgarden and Pearl Jam, as well as works by New York poet Jim Carroll. Not only is the CD aimed to raise funds for Seattle Home Alive—the organizers hope it will be used as a springboard for volunteers to want to start *Home Alive*-like organizations in their home towns.

Foreign interest

"We've already had interest from as far away as France and Spain. The e-mail is starting to flow in," said Home Alive charter member Christien Storm over the phone from New York. "A lot of people are reacting to this in different ways."

One of the reasons for the mixed reaction is that the nine women who make up the Home

Alive collective did not want the CD to come off as some what-the-world-needs-now-is-another-folk-singer-like-I-need-a-hole-in-my-head politically correct compilation.

"A lot of the music on it is about violence. It is a nice amalgamation," said Storm.

One of the most shocking things to appear on the disc (to the average PCer) is "She's My Bitch," a love ballad sung by redneck Arizona punks the Supersuckers.

"There's no two of us in the Home Alive collective who are ex-

actly alike in the way we view the situation or in what we believe in," said Storm. "We wanted the CD to reflect that. It might offend some and some may be completely copacetic to it. We all have to learn from each other."

"Plus, I think 'She's My Bitch,' is a great song. I love the Supersuckers. They are just amazing."

Storm is just amazed how the project swelled after it was pitched by a group of nine Seattle riot girls. It took a year-and-a-half to get the project off the ground.

"We were overwhelmed by the

The front cover of the Home Alive

amount of bands who wanted get into the studio and support this," said Storm. "It became more than we ever imagined."

Still, the mention of Zapata's murder forces Storm to hesitate before she speaks. Storm still vividly remembers the shock of losing one of her best friends to been murdered.

"A week after, another friend was nearly run over leaving same club Mia was killed out of. A bunch of people got together in a friend's house. We were scared, freaked out and scared."



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New Sounds

This week's newest discs

THE MANN With Stupid (MCA)

former singer of one-hit Boston bangers 'Til Tuesday begins this disc with a big, bad ol' f-word. That's introduction to Mann's new image and musical direction.

Like fellow Bostonian Juliana Hatfield, Mann concentrates on writing simple, jangly-guitar rockers which work well with an understated female voice.

In fact, Hatfield makes an appearance on this record, as does another hit wonder, Michael Penn.

But where Hatfield coos innocently in an entire record, Mann's music has more substance to it.

Sure, it's still sugary alt-pop, but Mann's work is more mature and diverse. If that means more radio-friendly, so be it.

In this era of that dog!, Veruca et al., pop songs which focus on male whimsy are definitely in vogue. Mann follows the formula well.

Not a groundbreaker, but it's better than singing "Voices Carry" at a Holiday Inn in Des Moines, n'est ce pas?

Steven Sandor

SECRET AGENT S.O.U.N.D.S.

(Tai/Cargo)

...no!! Not the cone of silence!!

One of the rare compilation discs that doesn't push a cause—or doesn't try to—tribute to an artist that should have been hung up their cod piece on this album is a whole whack of theme covers done by an array of labels artists.

They smoke! They are shaken and agitated! There is not one single sabotage. Put on your sunglasses and crank this puppy up—Mr. X—and it's like virtual reality spy right in the comfort of your easy chair.

But it's hardly a stretch to have the ed Huevos Rancheros do "Smart

The disc comes with a bonus: It's a secret coded message, and a hidden CD case. I could give it away, I've been warned by the liner notes: "Do not let your secret agent's credentials fall into enemy hands, or you will be forced to eliminate you." Even worse, they could stop putting records like this.

Adrian Lackey

...@r
...gram)

skinny pimply Brit lads break out in the music scene with tunes that are Beatlesque pop harmonies (aping in"), churning electric guitar feedback, ("I'll manage"), and lots of "a"s in the lyrics.

Created because they liked being club groupies, the lyrics are actually understandable and have a spurt of energy. A mod-'60s feel drives the disc, flippantly with some tracks, but a lot of Lennon-styled cynicism.

Paul Compassi

SCRAP DOUGLAS (Wide)

growing heavily from the Fort the Studios Boston sound (Pixies, Tom, et. al.), Montreals Scrap Douglas have created an indie EP that is stunningly loud and sonically at the same time.

Local tandem of Stu Matthews, Matthews and Melanie Francis within a swirl of guitars and

absolutely fucking great melodies.

The first two tracks, "Brinking" and "Battery Tested" are wonderful homages to the truly gritty Doolittle days of the Pixies. "Tea of Tranquility" features a toned-down vocal wrapped inside a series of stop-start guitar hoots—very strong Superchunk influence.

Easily one of the best releases to come out of the Great White North this year. Having trouble finding it? Contact Rightwide Records, 1070 Bleury #301, Montreal, QC, H2Z 1N3.

Steven Sandor

PHIL OCHS

In Concert
(Elektra Traditions/Rhino)

At one point, the music of Phil Ochs was like a line in the sand drawn to separate the radicals from the reactionaries. To reflect on this album, recorded in 1966, is to reflect on the era it came from and came to encapsulate.

It's probably nearly impossible for anyone actually born in the '60s to get a grasp on the reality of the times.

While I'm not essentially political, I can't help but notice how much our country has moved from the left to the right since I was an ignorant little kid.

Now that I'm an ignorant little 30-something, I see so many changes that I can't even understand how protest songs could ever have had an impact on a population, especially one like ours.

It's pretty disillusioning to realize the same generation of people who were moved by the songs of people like Phil Ochs are the same folks who are, among other things, helping us move towards a cashless society.

Of course, that's when "they" will be able to tell how and where we're spending our money—the ultimate invasion of privacy. What, like "they" can't already?

Oh, the music on the album? Come on, now. Honestly, I'm surprised at you. This is the record review page! Go ask Rush Limbaugh.

T.C. Shaw

THE FUGGERS

The Score
(Sony)

This is such a good album. It's exciting to think that though blowhards proclaim "Rap is dead" and "Rap isn't music" milestones are still being laid when albums of this stature pop up. This album is appealing on every level—from the words to the music, the soulful vocals of Lauryn Hills to the high production values, and I can't recommend it enough.

It has a bit of the relaxed, organic feel of Arrested Development, but this is much deeper and blacker (New York, not Mid West). If you've got any semblance of an open mind, you can't deny this album.

Allan Luyckfassel

CAPTAIN TRACTOR

East of Edson
(Independent)

Is Captain Tractor a real Celtic band? Previous incarnations of what might be the most well-managed band in Edmonton have been, well, non-Celtic, and they seemed to turn Celtic only when Celtic was hip.

But they still do catchy, highly danceable pseudo-Celtic-rock covers and originals. Their live shows are filled with drunken energy—a friendly drunk, rather than a piss-off drunk a la the Pogues. This may or may not be a good thing.

Case in point: The opening track, "Up the Hill," relates the usual vows of

sobriety one often swears to God immediately after drinking to excess. It's fast, enjoyable and almost too slick for its own good.

Other highlights include "Free Yo'Self," "Jesus and the Thieves," and cover versions of the traditional "Drunken Sailor" and the Arrogant Worms's "The Last Saskatchewan Pirate."

None of them are as deep or as profound as the Trac thinks they are, but they're all fun. Be sure to let the CD continue playing after "Jesus"—there's extra bits tacked on after a long pause.

Roy Fisher

SIVE STYLE

Sive Style
(Sub Pop)

Since the burial of grunge, Seattle's foremost record label has tried very hard to come up with new acts playing even more ambitious fringe-rock styles.

It's been a hit-and-miss deal. Zumpano bored us with childish Partridge Family-pop, while Six Finger Satellite thrilled us with its reinvention of both industrial and punk genres at the same time.

It's hard to call Sive Style a rock, punk or grunge band. Sure, there's the traditional guitar-bass-keys-drums line-up, but the music isn't another attempt to reinvent the rock wheel.

It's all instrumental—a hybrid of surf and, ahem, jazz.

It's a happy, boppy '60s bachelor pad ride with the odd moment of (get this) musical introspection.

This album works in small quantities. Quick swallows of Sive Style's style work well in surroundings of indifference. It's good coffee shop music.

But when ingested as a full 10-song dish, this platter grows stale after track three. There's only so much happy-pop we can take.

Steven Sandor

TEARS FOR FEARS

Raoul and the Kings of Spain
(Sony)

A largely autobiographical work of Roland Orzabal's genetic roots, it plays as soft pop.

The 12 tunes were recorded two months after his world tour. The title cut has the bounce of earlier Tears tunes and hearkens to the days of *Songs from the Big Chair*.

Intellectual friction and musical diversity is missing with ex-partner Curt Smith no longer contributing to Fears work.

In this, Orzabal's second solo effort, false glory borders on pretentious indulgence, reeking in the cuts "God's Mistake" and "Sketches of Pain." Nuggets of insight are felt, but leaving an

impact that sounds contrived.

Paul Compassi

MARILLION

Afraid of Sunlight
(EMI)

My wife liked this album, so there must be an audience for this disc out there. I can't say that I'd be one of them.

In fact, a lot of this band's following packed up the Renaissance fair tents and went home after original singer Fish left. I can safely say that I am one of them.

While it is laudable to try to break free of the "Genesis Clone" tag by trying a new direction, to have that change make you sound like Starcastle seems to defeat the purpose of the exercise.

And it doesn't help when you have enough pseudo-religious imagery to make the guys in Spinal Tap say, "Ah! Now there's the fine line between clever and stupid!"

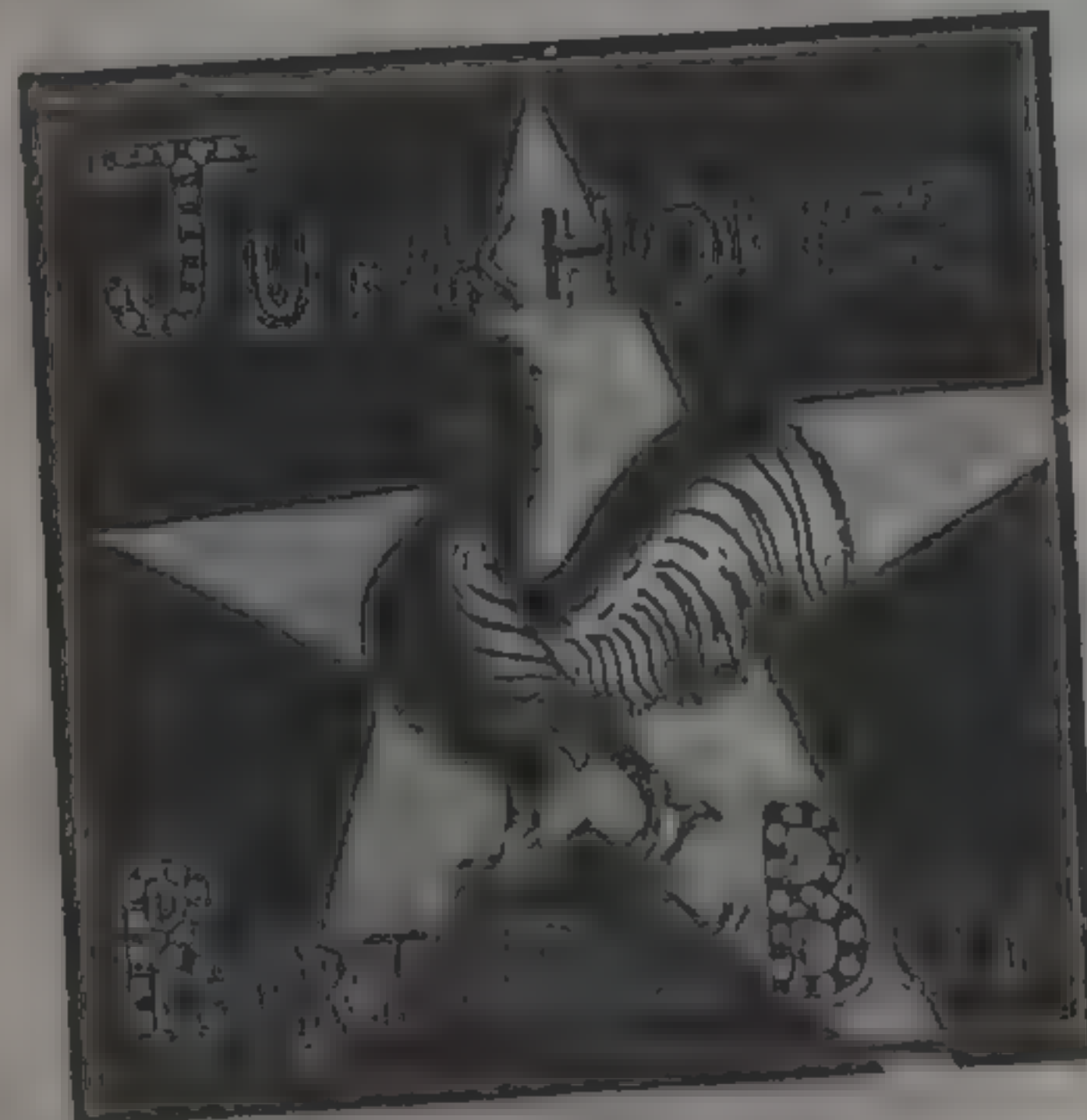
But, you'll be wanting to push the "repeat" function when you hear "Cannibal Surf Girl." It's as if George Romero had gone over to Brian Wilson's house, dragged him out of bed, broke Wilson's copy of Sgt. Pepper's over the Beach Zombie's head and said, "Your father's dead! Now, let's make some real music!"

Adrian Lackey

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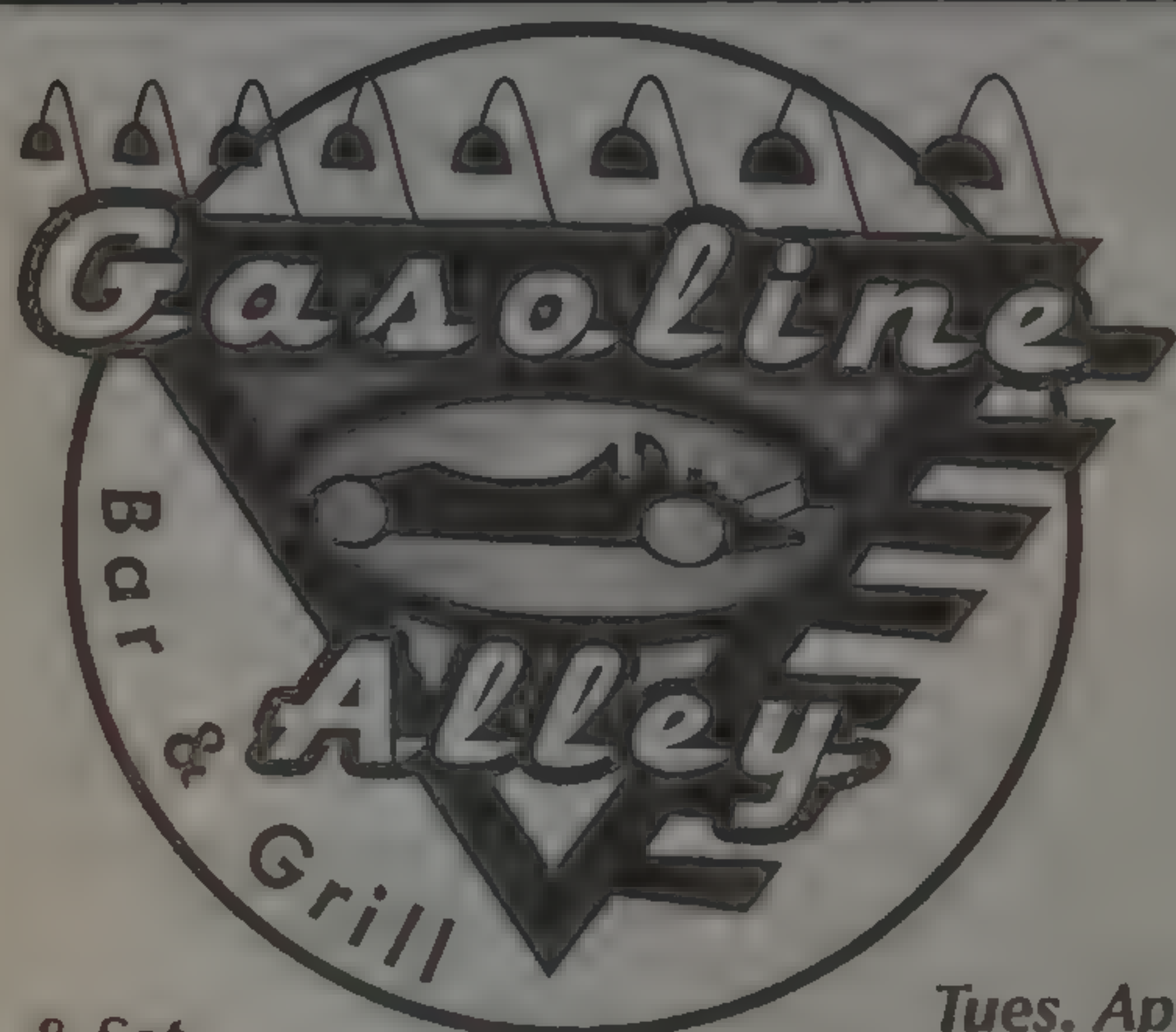
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FRI 5: Nympho, 50 Cents, Punksure,
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10620-82 Avenue, 433-9411

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THU 4: Pleasure Dome 80's Retro Party

FRI 5: Voice Industrie, Discipline of
Anarchy

SAT 6: DRI, Perceptual Distortion,
Choke

THU 11: Sandbox, Red Autumn Fall,
Ballroom Zombies

POWER PLANT

U of A, 492-3101

THU 4: Mystery Machine, FP2K

THU 11: Maracujah

FRI 12: Rymes with Orange,

Fire Engine Red

SAT 13 aft: Another White Male,

Slaves on Dope (all ages)

SAT 13: Mahones, Tippy Agogo,
Jazzberry Ram

ROCKSLIDE

10335-105 Street, 425-2414

every WED: Agro Wednesdays

THE REV

10030-102 Street, 423-7820

THU 4: Great Big Sea

SUN 7: Cracker, Pluto

THU 11: Skydiggers

YIANNIS TAVERNA

BASEMENT LOUNGE

10444-82 Ave, 421-9811

FRI 12: Silk Cuts Cabaret Kungfu Style

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ANDRETTI'S

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every WED: Glenn Gray Blues Jam

THU 4-SAT 6: Dwayne Allen

THU 11-SAT 13: Take 2 Band

ARDEN THEATRE

5 St Anne Street, St Albert, 459-1542

WED 10: Saffire the Uppity Blues Women

BLUES ON WHYTE

10329-82 Avenue, 439-5058

every SAT: Blues Jam

THU 4-SAT 6: Big Dreamer

MON 8-WED 10: Johnny V

CD release party

THU 11-SAT 13: Swingin' Ya Band

CITY MEDIA CLUB

6005-103 St (CKR Building), 433-5183

SAT 6: Ellen McIlwaine &

Lester Quitzau

FRI 12: David Essig

SAT 13: This Just In

THE DINER

6605-99 Street, 448-1369

every SAT: Scottie Stewart

FIDDLER'S ROOST

8906-99 Street, 461-1358

every WED: Bluegrass Jam Session

GASOLINE ALLEY

10993-124 Street, 448-0181

FRI 5-SAT 6: Colorblind

SUN 7: Subterraneans

TUE 9: Acoustic Open Stage with

Dale Ladouceur Hosting

GRINDER

10957-124 Street, 453-1769

SAT: Rock • SUN: Blues

THU 4: Off Ramp

SAT 6: Alien Rebels

SUN 7: Rusty Reed

SAT 13: Silver Bishops

SUN 14: Peter Dykes Band & the

Parlour Snakes

LA HABANA

10238-104 Street, 424-5939

FRI 5-SAT 6: Amanecer

SUN 7: Los Caminantes

RUSSIAN TEA ROOM

10922-88 Avenue, 433-8369

FRI 12-SAT 13: Maurice Jones &

every FRI-SAT: Steven Ray Johnson

SAWMILL

116 Street and 104 Avenue, 429-2816

every WED: Jam with Bill Bourne

THU 4-SUN 6: Steve McGarrett's Hair

FRI 12-SAT 13: Crazy Ivan

SECOND CUP

11210 Jasper Avenue, 421-4480

SAT 6: Mike MacDonald

SAT 13: Shel Neufeld

SIDETRACK CAFE

10333-112 Street, 421-1326

THU 4-SAT 6: the Hopping Penguins

SUN 8: The Pietasters, Scofflaws

MON 9: Tribute to Rod Stewart with

Rob Caudill

WED 10-THU 11: Nectar, Soft

FRI 12: Junkhouse

SAT 13: The Piemyn, jackSOUL

STONE AGE

103 Street & 81 Avenue, 488-8180

every TUE: Square Dog Jam Night

SUGARBOWL

10922-88 Avenue, 433-8369

FRI 12-SAT 13: Maurice Jones &

Joe Bird

COUNTRY

BILLY BOB'S

Continental Inn, 16625 Stony Plain Road,

484-7751

THU 4-SAT 6: Lee Young

MON 8-SAT 13: Glen Friske

CATTLE CLUB

Continental Inn, 16625 Stony Plain Road,

484-7751

THU 4-SAT 6: Mickey Line &

Blue Denum

THU 11-SAT 13: The Trucks

COOK COUNTY SALOON

103 Street & 80 Avenue, 432-COOK

THU 4-SAT 8: Cry Wolf

TUE 9-SAT 13: South Mountain

COWGIRLS

5708-75 Street, 462-2855

THU 4-SAT 6: Outriders

CREST SALOON

3414-118 Avenue, 474-0456

THU 4-SAT 6: Momentum

DIAMOND'S PUB

Cromdale Hotel, 8115-118 Ave, 477-3565

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THU 4-SAT 6: Uptown Shuffle

FIDDLER'S ROOST

8906-99 Street, 461-1358

every THU: Old Time Fiddle Jam

Session

SAT 6: Old Time Dance

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11455-87 Avenue, 451-8000

TUE 9: Charlie Major, Carlene Carter

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11733-78 Street, 479-8700

THU 4-SAT 6: Five Wheel Drive

TUE 9-SAT 13: Dean Mitchell Band

MUSTANG SALOON

16648-109 Avenue, 444-7474

THU 4-SUN 7: Brett Barrow

TUE 9-SUN 14: Nadine

NEW WEST HOTEL

15025-111 Avenue, 489-2511

THU 4-SAT 6: Joyce Smith & Rodeo

WED

MON 8-SAT 13: Spring Field

RATTLESNAKE SALOON

9281-34 Avenue, 438-8878

THU 28-SUN 31: 5 Wheel Drive

TUE 2-SUN 7: Kidd Country

ROAD HOUSE

Continental Inn, 16625 Stony Plain Road,

484-7751

THU 4-SAT 6: Destiny

MON 8-SAT 13: Louisiana Rider

SANDS MOTOR INN

12340 Fort Road, 474-5476

every FRI-SAT: Second Chance Band

every SUN: Jam

STONY PLAIN

North of 40, 963-3443

FRI 12-SAT 13: Uptown Shuffle

TRANSIT HOTEL

12720 Fort Road, 475-5714

THU 4-SAT 6: Nevada Crossing

THU 11-SAT 17: Stallion

WILD WEST

12912-50 Street, 476-3388

every SAT aft: Jam

THU 4-SAT 6: Curtis Grambo &

New Rider

POP & ROCK

BLACK DOG

10439-82 Avenue, 439-1082

every SAT aft: Hair of the Dog

SAT 6: Alien Rebels

SAT 13: Shel Neufeld

BOILER DOWNTOWN

10220-103 Street, 429-0886

THU 4: Numb

FRI 5-SAT 6: Tractor Boy

THU 11: Wayne Allchin &

a late night jam

FRI 12-SAT 13: Blackboard Jungle

BOILER WEST END

15120 Stony Plain Road, 484-6589

THU 4: Muffler

FRI 5-SAT 6: Cold Feet

SUN 7: Open Stage Jam

FRI 12-SAT 13: McCormick & Ward

SUN 14: Blues Jam & Open Stage

COLISEUM

Northland's, 451-8000

SAT 13: Rod Stewart

IKE N' IGGY'S

10620-82 Avenue, 433-9411

every WED: Ultimate Jam Sessions

THU 4-SAT 6: Tacoy Ryde

TUE 9: Silver Bishops

THU 11-SAT 13: Steve McGarrett's

J.J.'S

13160-118 Avenue, 451-9180

FRI 12-SAT 13: Clover

KING'S KNIGHT PUB

9221-34 Avenue, 433-2599

every SUN: Open Stage with Leigh

Friesen's Original Roots Tric

2-SAT 13: Eric Martin
JE QUILL
 111 Back Road, 434-3124
 SAT Karaoke
HOSPITAL HILL
 1000 Plain Road, 454-3063
 SUN 14: Dwayne Allen
COLUMBUS
 100 Avenue, 466-4332
 FR Karaoke
TOWN & DERBY
NEIGHBORHOOD INN
 100 Fort Road, 478-2971
 TUE: Karaoke
 4-SAT 6: Chad Johnson
 11-SAT 13: Rick Tennant
OG & DUCK PUB
 1000 Common, 489-7766
 FRI-SAT: Karaoke
OG & NIGHTGOWN
 1000 Avenue, 469-8165
 12-SAT 13: Bruce Pooley
10 PUB
 1000 Avenue, 433-5794
 SUN & TUE: Karaoke
BERTY LOUNGE
 1000 Street, 434-4484
 SAT: Karaoke
ON'S HEAD PUB
 1000 Calgary Trail, 437-6010
 4-SAT 6: Doug Stroud
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 WED: Karaoke
1000 DOWN HOME PUB
 1000 Avenue, 448-0441
 WED: Karaoke
1000 GLENN'S
 1000 Street, 481-3192
 10-SAT 6: Rusty Reed
 12-SAT 13: Darrell Barr
1000'S
 1000 Saddleback Road, 435-3888
 10-SAT 6: Jake & the Fatman
1000
 1000 Milbourne Mall, 462-6515
 SUN: Karaoke
1000 PUB
 1000 Avenue, 421-7346
 FRI every SAT Ska night

LIVE COMEDY

1000 YUK'S
 1000 St., West Edmonton Mall,
 957
 4: Stan Thomson, Jim McNally,
 Dean Jenkinson
 10-SAT 6: Simon Kotter,
 1000 McNally, Dean Jenkinson
 10: Danny Quinn, Ken V
 11-SAT 13: Rick Bronson,
 1000 Quinn, Bob Chomyn

CLASSICAL MUSIC

BERTA COLLEGE CONSERVATORY
 1000 Macdonald Drive, 425-7401
 13: Dennis Lee and
 Hung Toh
1000 THEATRE
 1000 Street, St Albert, 459-1542
 14: the Arden Ensemble
1000 POLITAN
1000 SOCIETY
 1000 Street, 432-9333
 12: Thursday Night Band
1000 SYMPHONY ORCHESTRA
 1000 Auditorium, 11455-87 Ave,
 1000
 11: The Lighter Classics
 13: Saturday For Kids
1000 SYMPHONY SOCIETY
 1000 Hall Church,
 14
 14: the King's Singers
1000 DEPT. OF MUSIC
 1000 Hall, U of A,
 101
 10: An Evening of Big Band Jazz
 14: Composer's Concert

Highlights

Listings are FREE • 406-226-2984 • Deadline 3:00 pm Friday

APR 4 THU

GREAT BIG SEA IN CONCERT
 Rev Cabaret, 10030-102 Street, 423-7820
 East Coast Music Awards' Entertainers of the year
 Time: 8:30 pm
 Tix \$6
LAST NIGHT TO CATCH THE BUGS BUNNY FILM FEST '96
 Garneau Theatre, 8712-109 Street, 433-0728
 Best of that Wascally Wabbit
 Time: 5:00, 7:00, 9:00pm
 Tix adult \$7, kid/senior \$4
THE SHRINE CIRCUS
 Edmonton Coliseum, Northland's, 451-8000
 Fun for kids of all ages
 Time: 7 pm
 Tix Adult \$10.50-\$14.75, Kid \$4.50-\$6.75, Family Packs \$38.75

APR 5 FRI

THE SHRINE CIRCUS
 Edmonton Coliseum, Northland's, 451-8000
 Fun for kids of all ages
 Time: 1 pm & 7 pm
 Tix Adult \$10.50-\$14.75, Kid \$4.50-\$6.75, Family Packs \$38.75

APR 6 SAT

THE SHRINE CIRCUS
 Edmonton Coliseum, Northland's, 451-8000
 Fun for kids of all ages
 Time: 1 pm & 7 pm
 Tix Adult \$10.50-\$14.75, Kid \$4.50-\$6.75, Family Packs \$38.75

APR 7 SUN

CRACKER IN CONCERT
 Rev Cabaret, 10030-102 Street, 423-7820
 In concert with Pluto.
 Time: 8:30
 Tix Advance at Sonix Sound Connection, Rev
CALVIN VOLRATH TAPE RELEASE PARTY
 Festival Place, 100 Festival Way, Sherwood Park, 449-FEST
 Being the first to hear the new tunes
 Time: 6 pm
 Tix \$17
IT DOESN'T TASTE LIKE CHOCOLATE EASTER PARTY
 The Black Dog, 10425-82 Avenue, 439-1082
 Prizes to be won and give-aways to be had
 Time: 2:00pm; Admission is free

APR 9 TUE

CHARLIE MAJOR AND CARLENE CARTER IN CONCERT
 Jubilee Auditorium, 11455-87 Avenue, 451-8000
 Canadian country star who admittedly does it for the money
 Time: 8 pm
 Tix \$29.50
THE PURSUIT OF HAPPINESS AND CONE OF SILENCE IN CONCERT
 Thunderdome, 9920 Argyl Road, 433-DOME
 Moe pursues the only way he knows how
 Time: doors at 6:30pm
 Tix \$5

APR 10 WED

SAFFIRE THE UPPITY BLUES WOMEN IN CONCERT
 Arden Theatre, 5 St Anne Street, St Albert, 459-1542
 Virginia based acoustic blues trio
 Time: 7:30pm
 Tix adult \$17.50, youth/senior \$15

APR 11 THU

AN EVENING OF NATIONAL FILM BOARD ANIMATION
 Centennial Library Theatre, 7 Sir Winston Churchill Square, 496-1891
 With special guests Jerry Krepakawich and Susan Cranall
 Time: 7:00pm
 Tix \$5
FINDING THE GREAT BARGAIN WINE LECTURE AND WINE TASTING
 Southwest Cultural Centre, 11507-74 Avenue, 434-6605
 Go beyond Pastel Peach
 Time: 7:00-10:00pm
 Tix \$29
EDMONTON SYMPHONY ORCHESTRA PRESENTS THE LIGHTER CLASSICS
 Jubilee Auditorium, 11455-87 Avenue, 451-8000
 Featuring music from the world's favourite fairy tales
 Time: 8:00pm
 Tix \$15 - \$35
THE SKYDIGGERS IN CONCERT
 Rev Cabaret, 10030-102 Street, 423-7820
 Latest album entitled Road Radio
 Time: Doors at 8:30 pm; Tix \$13

PEOPLES

10620 - 82 AVENUE

Infoline: 431-0028 • Sorry No Minors

DOORS: 9PM • SHOW: 11PM

voice industrie in concert

With Special Guest DISCIPLINE OF ANARCHY

FRIDAY APRIL 5

10:30 PM • 82 Avenue • 11:00 PM

D.R.I.

with special guests PERCEPTUAL DISTORTION and CHOKE

SATURDAY APRIL 6

PLEASURE DOME

RETRO EIGHTIES PARTY

APRIL 4
 DJ NIK • DJ EDDIE • DJ LUNCH • DJ PAUL
 DOORS 9PM • PALE 100

Punk Ska & Alternative Night

Drinks are a Buck-and-a-Half

WEDNESDAYS

alt-nation

Gothic/Industrial Dark Wave
 DJ Nik Rofeelya

TUESDAYS

SANDBOX

with special guests RED AUTUMN and THE BALLROOM ZOMBIES

THURSDAY APRIL 11

EARTH DAY

SUNDAY APRIL 21

NOON - 6 PM FREE ADMISSION

HAWRELAK PARK

PAUL HANN • LAURA VINSON & FREE SPIRIT
 EILEEN MCGANN • PETER & MARY and FRIENDS
 STICKS & STONES • NEO TRIO
 CARTOONIGANS FAMILY ENTERTAINMENT
 MARILYN ROSE AND MORE

IMAGINATION MARKET sponsored by TALKING YELLOW PAGES

EARTH FAIR • WORKSHOP TENT
 GUEST SPEAKERS • WHOLISTIC TENT
 FOOD FAIR WITH EARTH FRIENDLY VENDORS

KIDS — JOIN IN THE "GREAT EARTH DAY ADVENTURE"

Limited parking — Please ride, walk or bus.

It's N' Iggy's

WE HAVE IT ALL!

APRIL 4-6

TACOY RYDE

TUESDAY NITE SHOWCASE

SILVER BISHOPS

APR 9

EVERY WEDNESDAY

JAM NITE

WITH YOUR HOST STEVE HOY

ALL FOOD 1/2 PRICE EVERYDAY FROM 4-7 PM

renford inn on whyte
 433-9411 • 10620 82 ave.

E-town Live

Listing On Out There

LISTINGS ARE FREE • MULTIMEDIA • 426-2889 • Deadline 3:00 pm Friday

GALLERIES — SHOWS OPENING

BUGERA/KMET

10114-123 St, 482-2854.

Water colors by Alberta artist Jerry Heine. April 13-25.

CITY HALL

Main Foyer, Winston Churchill Sq, 497-4322

ARTY FACTS - 2195 A.D. - HISTORY FOR THE FUTURE: Contemporary fibre and textile art presented by SubText. Until Apr 13. Opening reception SAT 5, 1:30-4 PM.

FAB GALLERY

U of A, 1-1 Fine Arts Building, 112 St, 89 Ave, 492-2081

U OF A GRADUATING SHOW 1996 - FINE ART: Apr 16-28.

Opening reception THU 18, 7-10 pm.

THE FRINGE GALLERY

The Paint Spot, BSMT, 10516 Whyte Ave, 432-0240

STICKS AND STONES: Paintings and drawings by Pierre Bataillard. Thru April.

GRANT MACEWAN COLLEGE

Jasper Pl. Campus, 10045, 156 St, Rm 109-163, 497-4321

THE GMCC FINE ART GRADUATING STUDENT'S EXHIBITION 1996: Opening reception FRI 19, 7-9 pm. Apr 22-25.

KATHLEEN LAVERTY GALLERY

10411-124 St, 488-3619

LANDSCAPES: by Nancy Day, Jerzy Gawlak, Audrey Watson. April 13.

MISERICORDIA

HEALTH CENTRE

16940-87 Ave, 484-8811, ext 6475

NW Corridor, Main Fl: **FIGURES:** Paintings and drawings by Verne Busby, Kris Van Eyke, Dierdre McCleneghan, Raymond Theriault et al. Until June 5.

Today ward: **FLOWERS 1996:** Photographs by Cindy Barratt Carol Hama Debbie McGee, Elaine Tweedy. Until June 1.

VANDERLEELIE

10344-134 St, 452-0286

GREGORY HARDY: Saskatchewan landscape April 13-20.

WEST END

12308 Jasper Ave, 488-4892

ROBERT SAVIGNAC: April 13-25

ART GALLERIES

ALBERTA CRAFT COUNCIL

10106-124 St, 488-5900

THE OPEN & CLOSED BOOK: A joined exhibit of bookworks by Alberta artists. Artists books, fine bindings, boxes and book objects. Until Apr 20.

COMMERCE PLACE

Rotunda Galena, Jasper Ave.

VISUAL COMMUNICATIONS GRAD SHOW: Until April 6.

EDMONTON ART GALLERY

2 Sir Winston Churchill Sq, 422-6223

MAGICIANS OF LIGHT: Photographs from the collection of the National Gallery of Canada. Until Apr 28.

NEW PERMANENT COLLECTION EXHIBITION SPACES: Organized by Vancouver curator John O'Brian, professor in the department of fine art University of BC. Ongoing.

PROJECT ROOM # 5: CHRIS CRAN: NO PHOTOGRAPHY ALLOWED: Calgary artist Chris Cran has had a long standing interest in the role of the photographic image in contemporary painting and this project allows him to continue that investigation. Until Apr 28.

HARCOURT HOUSE GALLERY

3rd Floor, 10215-112 St, 426-4180

AGAINST THE SKIN: Mixed Media work by Tamara Ewashen. Layers of paint, ink, graphite are applied and sanded down. Alteration, concealment and translation of

material and content. Until Apr 21.

LATITUDE 53

10137-104 St, 423-5353

BOUNDARY MAINTENANCE: linked to the common dream: Works by Mark Siegner. Until May 2.

OPPERTSHAUSER

5411-51 St, Stony Plain, 963-2777

Portraits by Fran Boyce Olynky; Watercolor portraits and sculpture by Mary Lee Small; Porcelain by Patricia Prince. Until Apr 28.

PROFILES GALLERY

110 Grandin Park Plaza, 22 Sir Winston Churchill Ave, St. Albert, 460-4310

FIGURE GROUND: Figurative sculpture by Neil Fjortel. Landscapes by Tom Gale. Apr 3-May 30.

ANOSA

Edmonton Centre, lower level, 426-4520

SPRING CLEANING: On site artist - Sharon Crawford, Kevin Maynes, Jill Hiscox.

ARTISTICALLY SPEAKING

ART STUDIO

Callingwood Sq, 6717-177 St, 487-6559

STILL LIFE SENSATIONS: large oil canvases, clay sculptures by local artist Jean Bimie BFA.

THE ARTIST COLONY

22 Sir Winston Churchill Ave, St Albert, 460-7842

View the work and studios of artists in Grandin Mall. Thurs & Sats.

BEARCLAW

10403-124 St, 482-1204

Original works by Daphne Odjig, Mousseau and Maxine Noel. Northwest Coast masks, cedar plaques, and jewellery. Until April 19.

DIALECTIC

10815, Jasper Ave, Basement, 425-2444

ZEN: Sculptures, avant-garde furniture. FRI's & SATS, 8pm-3am.

DOUGLAS UDELL

10332-124 St, 488-4445

KEITH B. HARDER: A series of new drawings. Studio still lifes and forest interiors. Until Apr 6. Gallery Artists. Apr 6-16.

EAGLE ONE GALLERY

9205A Argyll Rd, 435-5384

Work by Donna McShane. Thru April

ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402.

GLASS: a thousand flowers with a twist. Millefiori & Filligran Glassworks by Jeff Holmwood and Darren Petersen. Until May 5.

FEDERATION OF

CANADIAN ARTISTS

Manulife Place, 10180-101 St

FOR ARTS' SALES: New works by the members of the Edmonton Branch. Until Apr 23

FIGG'S CAFE

12520-102 Ave

PHENOMENAL WOMAN: A multi-media visual arts exhibit sponsored by Celebration of Women in Arts. Thru April.

THE FRONT

12312 Jasper Ave, 488-2952

CELEBRATING VESSELS: Porcelain vessels by Rita McGie. Until Apr 6.

GALERIE WOLTJEN

http://www.supernet.ab.ca/Mall/Arts/GalerieWoltjen/home.htm

Exhibit on the Internet's World Wide Web.

GIORDANO GALLERY

208 Empire Bldg, 10080 Jasper Ave, 429-5066

Works by Alberta artists. Open Wed & Sat or by appointment.

IML GALLERY

10624-82 Ave, 433-6834

Water colors by Edmonton artist dean Tatum Reeves. Until Apr 12.

KAMENA GALLERY

7510-82 Ave,

944-9497

QUICK SILVER:- A short Journey Through Alberta: Black & White photography by Leon Strebitsky. Thru April

KATHLEEN LAVERTY GALLERY

10411-124 St, 488-3619

New work by Sean Caulfield, Gary McMillan. New gallery artist Arthur Zajdler.

MCMULLEN GALLERY

U of A Hospital, 8440-112 St, 492-4211

ONE THOUSAND CRANES FOR GOOD HEALTH: Display (in entrance), origami cranes made by local grade four through seven students. Selection from members of the Gallery Walk Association. Until May 1

NOBLE CACTUS

10752-124 St,

455-9922

American Southwest original art and prints.

LISTINGS

PRISTINE PIECES

201, 10324-82 Ave, 439-9026

Art by Virgil J. Tonin, reproductions Duk-Ju-Lee Carvings & Jewellery by Allan Munro

ROWLES & PARHAM DESIGN GALLERY

Royal LePage Bldg, 10130-103 St, 426-4035

NEW WORKS: Barb Brooks. Until Apr 30.

Westin Hotel, Carvery, 10135-102 St

Acrylics by Elaine Tweedy. Until Apr. 30.

SERENDIPITY

GALLERY & FRAME SHOP

9860-90 AVE, 433-0388

Featuring terracotta plaques by Linda Miller and sculpture by Dale Smith. 2 D and 3 D work of gallery artists. Until Apr 15.

VANDERLEELIE

10344-134 St,

452-0286

Spring Show: David Alexander, Isla Burns, David Cantine, Philip Darrah, Kathleen Duncan, Greg Edmonson, Gregory Hardy, Terrence Keller, Sam Lam and Norman Yates. Until Apr 8.

MUSEUMS

ALBERTA AVIATION MUSEUM

11410 Kingsway Ave, 453-1078

Display of vintage aircraft. Open Mon-Sat.

ALBERTA RAILWAY MUSEUM

24215-34 St, 472-6229

Housed in the railway station built at St Albert in 1909.

C&E(1891) RAILWAY MUSEUM

10447-86 Ave, 433-9739

A replica of the 1891 station, historical photos, costumes & artifacts. Open Tues-Sat.

CANADA'S AVIATION

HALL OF FAME

Reynolds Alberta Museum, Hwy 13, 361-1351

Open year-round.

EDMONTON PUBLIC SCHOOLS

ARCHIVES & MUSEUM

McKay Ave Sch, 10425-99 Ave, 422-1970

THE SCHOOL LIBRARY

MUSEE HERITAGE MUSEUM

St. Albert Pl, 5 St. Anne St, St. Albert, 459-1528

BAHAI FAITH: Promoting Unity in Diversity: Learn about the Bahai faith. Until April 14.

JAPANESE KITES AND TOPS: Until Apr 6.

MUTTART CONSERVATORY

9626-96A St, 496-8755

EVERYBUNNY'S EASTER: Until Apr 14

PROVINCIAL MUSEUM OF ALBERTA

12845-102 Ave, 453-9131

CARNOSAURS: Examine actual dinosaur fossils in a paleontological dig. Until Apr 8.

REYNOLDS-ALBERTA MUSEUM,

Wetaskiwin, Hwy 13. 1-800-661-4726.

Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

THE TELEPHONE

HISTORICAL CENTRE

10437-83 Ave, 441-2077

Set in the original Old Strathcona Telephone Exchange Building (1912). Open Mon-Fri.

U OF A

831 Home Ec. Bldg, 112 St, 87 Ave,

492-2528

MY HEALING JOURNEY: Experience the Fibre Art of Mary Sullivan Holdgrafer. One woman's experience with breast cancer Until Apr 30.

THEATRE

CRYSTAL'S PALACE

Neighbourhood Inn, 13103 Fort Rd, 448-9339

Bugsy Malone and Tony Alphonso have been partners with Crystal for two years now. Everything has been peaceful until... April 7

DIE-NASTY

Varscona Theatre, 10329-83 Ave,

433-3399

The Live Improvised Soap Opera. Every MON night @ 8 PM.

DEADLY BUSINESS:

MURDER MYSTERY MONDAYS

Neighbourhood Inn, 13103 Fort Rd, 448-9339

DEADLY BUSINESS: Biznet Co's annual awards banquet is the scene for jealousy, intrigue, and murder. Buffet dinner included.

FIDDLER ON THE ROOF

Shoctor Stage, Citadel Theatre, 9828-101A

Ave, 425-1820

A 30th birthday production. Tales of life, love and survival in the mythical Russian village of Anatevka. Apr 7-May 19.

GODSPELL

Mayfield Theatre Restaurant, 16615-109 Ave,

483-4051

The gospel according to St. Matthew. Featuring music including many hit songs. The show that has captivated generations. Until May 19

HANSEL AND GRETEL

Varscona Theatre, 10329-83 Ave,

462-1130

A modern version of this fairy tale. The story will be brought to life through theatre and dance using popular musical styles. Apr 5-21.

JOHNNY & POKI

VARIETY HOUR

The New Varscona Theatre, 10329-83 Ave,

433-3399

Johnny Reno welcomes Poki Schvadlar back from London. Every SAT night @ 11PM.

MUSEUM

Timms Centre for the Arts,

U of A Campus, 492-2495

Set in an art gallery displaying the group show 'The Broken Silence'. Hilarious characters and their hysterical eractions to these interesting pieces of art. Until Apr 6.

NICHOLAS AND ALEXANDRA

Kaasa Theatre, Jubilee Auditorium,

11455-87 Ave, 497-4395

Love in the Russian revolution. The love Nicholas and Alexandra shared for each other blinded them to the growing discontent that festered around them. Romantic, literate and compelling. Presented by Leave It to Jane Theatre. Apr 12-21.

PRECIOUS GOODS:

Bus Bams #11, 103 St, 84 Ave,

NE Corner Entrance, 452-0001

A yam of three "good ladies" locked away in an abandoned monastery while their husbands fight in the Crusades. Apr 11-21.

SUPER HERO'S IN

RETIREMENTLAND

Celebrations, Neighbourhood Inn,

13103 Fort Rd, 448-9339

Visitors Day at Shadyglade Retirement Home, the residents' talent show and picnic are about to become a desperate struggle for our retired super heroes. Apr 12-June 24.

THEATRE SPORTS

Varscona Theatre, 10329-83 Ave,

433-3399

Every Friday night at 11 PM join the entire Theatresports gang.

THREE TALL WOMEN

Maclab Stage, Citadel Theatre,

9828-101A Ave, 425-1820

By Edward Albee, based upon the three stages of this adoptive mother's life. Reflective, potent recollections - a richly layered portrait of a woman created through theatrical magic at the three most crucial periods of her life. Until Apr 7.

WESTRAY PLAY

Varscona Theatre, 10329-83 Ave,</

CLASSIFIEDS

DEADLINE FOR CLASSIFIED ADVERTISING - 3:00 P.M. - MONDAY BEFORE PUBLICATION

FREE • FREE • FREE • FREE
ARTIST/PROFIT CLASSIFIEDS
 If you're a volunteer? Forming an acting troupe? Want someone to jam with? Up to 20 words **FREE**, providing it's non-profit. Ads of more than 20 words subject to regular price or special editing. Free ads must be submitted in writing, in person or by fax. Duplicate ads will not be accepted, except by mistake. No free ads will be taken over the phone. Please, fax your ad 426-2889, or drop it off at the Empire Building, 307, 10080 Jasper Avenue. Deadline is 3:00 PM the Monday before publication. Placement will depend upon available space.

ARTIST TO ARTIST

Soap Stone for Sale. Pink, White, and Black & White. Phone 483-8680
 DK/0404

WRITING WORKSHOP WITH JONIMS
 Love with the boy - Trisha Yearwood)
 NCAPEC (Rhythm of my Heart, This Heart) May 24-26. Kananaskis Ranch. Sponsored by SOCAN Foundation and CHFM.

na0524

For art through the AFA Art Acquisition Slide Submission Program. April 1 - 427-9968.

na0330

Looking for people to show-off unique talent at upcoming venue.

na0307

SONGWRITERS PRESENTS:
 "Writers Contest" TWO WINNING SONGS TO BE PRODUCED AND RECORDED by Louis Sedmark, producer of the Album "And Stood There Amazed". Entry forms at Long & McQuade or Cafe. Ph. 454-8384.

na0415

WRITING WORKSHOP WITH JONIMS (she's in love with the boy) - May 24-26. Kananaskis Ranch. Sponsored by SOCAN and CHFM.

na0522

ARTISTS WANTED

Artists who would like to work on a non-profit basis being as creative as you can. Call 489-0560 or 453-2871.

tz/0229

Foundation for the Arts offers new primary Project Grant. April 1 deadline.

na0330

NEW 1996 - CALL FOR SONGS: Artists who are not currently with the Art Rental and Sales Gallery. To submit: Deadline - March 30, 10-15 slides, c.v. and slide list (medium, dimensions, price). Frame. Art Rental and Sales Gallery, The Art Gallery, #2 Sir Winston Churchill AB, T5J 2C1. PH: 429-1232.

na0330

CLASSIFIEDS

ONLY \$5 FOR 1 WEEK

Place ad under this heading:

Print your word ad clearly in the space provided. Each letter, punctuation mark, and space between words take up one character. Charges are \$5 for one form per issue. (\$2 for capitals/bold. \$1 per extra line.) Prices do not include GST.

PAYMENT MUST BE MADE IN ADVANCE

NAME	ADDRESS	CITY
PHONE	POSTAL CODE	DAYTIME #

PAYMENT	CASH	MONEY ORDER	CHEQUE (PAYABLE TO VUE)
EXP. DATE:	# OF INSERTIONS:		

DEADLINE - MONDAYS - 3 PM

ARTISTS WANTED

Artists: If you've explored human rights, environmental, global issues through your art - opportunity to showcase & promote your work. Ph. Global Visions Festival 439-8744. Festival runs June 1-10, 1996.

na0330

ANOSA - A Network Of Student Art is currently looking for artists to show and sell their work. Students/recent grads only. Ph. 426-4520 or visit, Edmonton Centre tower level. Artists on site.

na0099

PHOTOGRAPHY

Richard Siemens Photography
 Over 20 years of professional experience. Portraits, Fashion, Public Relations, Corporate/Industrial Editorial, Illustration. (B) 428-0344, (F) 426-7205. #402, 10048-101 A Ave (Rice Howard Way).

na0099

ARTIST STUDIOS

Studio space available. Different sizes, access to freight elevator, printmaking and darkroom facilities. 10137-104 St., Info ph. 423-1492 (SNAP, Society of Northern AB Print Artists)

na0099

Latitude 53 Society of Artists in the Great West Saddlery Bldg Edmt. Studios available. Reasonable rates. Printmaking facilities at SNAP for tenants. Interested? Leave message: Ph (403)423-5353 or Fax (403)424-9117.

na0099

WRITERS

Azimuth Theatre accepting playscripts examining the issue of suicide. Deadline May 14, 1996. Info Ph. Jacqueline 448-9165.

na0099

AUDITIONS

Auditions now being booked for Musical Dinner Theatre. Singing and acting experience is a must. Call 448-9339.

aj/0404

Audition for the Edmonton Pride Entertainment Showcase 1996. At the Centennial Library Theatre, May 6 & 7, and finalists Best of Showcase, May 8. Finalists featured on the Edmonton Pride Stage during Edmonton Klondike Days Festival. For more info and to obtain an entry form phone 426-4055. Entry deadline - April 19, 1996.

na00419

Interdenominational Male Choir seeking new members who have the gift of song. We sing in churches, present concerts and participate in the annual Men's Choir Festival. Practice Mon. nights. Members enjoy singing, making friends and glorify God. Audition required. Info PH. Ron Talen, 476-4012; Tony Sneepe, 755-7179.

na0099

PHONE 426-1996
 VUE WEEKLY CLASSIFIEDS

PERFORMERS WANTED

The EXHIBITION presented by VUE Weekly and Rebar is coming. Gong show auditions Sunday Nights 8:00 pm Rebar 10551 Whyte Ave.

BK/VUE/REBAR/0418

DRESSMAKING/SEWING

SEWING, Hemming and Mending for half price. Call Kari 457-6586.

SOME day you have to spend money - or you do it yourself. I teach you and your children - dressmaking, knit, crochet, hemstitch & much more. Call Elke 434-9986 (Southside).

CR/0418

MUSICIANS

DAMON/SOUND TREK STUDIOS
 RECORDABLE CD'S
 TREAT YOUR RECORDING PROJECT SERIOUSLY!
 CD Pre-Mastering with Pro-Tools
 DIGITAL E.Q.-REVERB
 DIGITAL COMPRESSION TAKE THAT EXTRA STEP
 CALL GARRY AT 465-0132
DAMON/SOUND TREK RECORDING ARTS
 CERTIFICATE COURSE
 24 Track Analogue
 Digital Recording Automated Console
 3 Month Course
 FINANCING AVAILABLE
 Call 465-0132

CR/0404

Get your Music Heard. Looking for a Record Deal, Management Company or Booking Agent. Get your very own contact list of the Movers and Shakers in the Canadian Music Industry. Send \$14.95 cheque or money order to: R. Smith 9543-71 Ave, Edmonton, AB, T6E 0W2.

na0099

MUSIC INSTRUCTION

DO YOU HAVE A GUITAR?
 LEARN HOW TO MAKE PEOPLE ROCK!!
 IT'S EASY, I'LL PROVE IT
 11 YEARS EXP. 10\$/HR.
 ALTERNA-SEXY MODERN PUNK
 GARTH 433-5338

ELECTRIC AND ACOUSTIC PIANO LESSONS FOR CHILDREN AND ADULTS BY EXPERIENCED EDUCATOR. REASONABLE RATES 453-3298.

DK/0328

GUITAR LESSONS - BEGINNER/ADVANCED/ACOUSTIC/ELECTRIC/BASS ROCK/FOLK/BLUES/JAZZ/THEORY/SLIDE/FINGERSTYLE. SONGWRITERS-DEVELOP SONGS/RECORD DEMO. JUST OFF CAMPUS. IAN BIRSE, 433-5906.

na0099

MODAL MUSIC INC.
 Music Instruction for guitar, bass & drums 1 hr. private lessons, professional instructors with music degrees providing quality music instruction since 1981.
 GIFT CERTIFICATES AVAILABLE
 FREE INTRODUCTORY MEETING
 466-3116.

Enjoy your accelerated abilities & rewards. Guitar lessons from Terry Cave. 425-3717

na0099

BAND REHEARSAL SPACE

Clean, heated, vending machines, 24 hr security, telephone. Daily, weekly or monthly rent. Power Play Productions 496-2471

pd/00411

MUSICIANS AVAILABLE

Sound guy available for set-ups, one-nighters, back threes or consultation. My gear or yours. Lance @ 440-6144.

na0099

Experienced lead guitars/songwriter with vocals and some keys seeks original rock project or players to form project. Phil 439-8532

na0328

Former Fat Bastard Bassist looking at starting new project. Guitarists, singers, drummers call Tom 462-8566.

na0328

Drummer wants to join Alt Heavy Funk Band into Rage RHCP, Bush, Pyros. Doing Gig. No Drugs!! Ben 476-9288.

na0307

Former Fat Bastard Bassist looking at starting new project. Guitarists, singers, drummers call Tom 462-8566

na0328

Guitarist needed for original rock band, ASAP call Brad, 461-3456.

na0099

CJSR FM88

edmonton's independent

Room 224, S.U.B., University of Alberta, Edmonton, T6G 2J7 (403) 492-4643

CJSR Top 50 for March 24/96

Joy! It's CJSR-FM88's first Favorite Fifty of Spring!

01 Girls vs. Boys	House of GvsB	Touch & Go
02 The Grifters	Aln't My Lookout	Sup Pop
03#The Smugglers	Selling The Sizzle	Mini
04 Eric's Trip	Purple Blue	Sub Pop
05 The Spinanes	Strand	Sob Pop
06#Mollys Reach	Hi-Fi & Stereo	Passion
07#Bourne & Johnson	Victory Train	Ind.
08#Skinny Puppy	The Process	American
09 Afghan Whigs	Black Love	Elektra
10#Buffy Sainte Marie	Up Where We Belong	EMI
11 Various Artists	Bite Back	Poplrama
12 Brand New Heavies	Original Flava	Acid Jazz / A&M
13 Bad Religion	The Grey Race	Atlantic
14 Ruby	Salt Peter	Columbia/Sony
15#The Piemyn	Picasso Laughed	Ind.
16 Tommy Keene	Ten Years After	Matador
17 Silkworm	Firewater	Matador
18#Miriodor	Jongleries Elastiques	Cuneiform
19#Cowboy Junkies	Lay It Down	Geffen/MCA
20 Nick Cave/Bad Seeds	Murder Ballads	Reprise/Warner
21 Man or Astro Man?	Deluxe Men in Space	Touch & Go
22 Various Artists	Cocktail Mix	BMG
23 Butterglory	Are You Building...?	Merge
24 Gas Huffer	The Inhuman Ordeal	Epitaph
25 Teodross Avery	My Generation	Impulse
26 Various Artists	Cajun Creole Masters	Music of the World
27 The Fugees	The Score	Ruffhouse/Sony
28 Dave & Deke Combo	Hollywood Barn Dance	Heyday
29 Jolene	Hell's Half Acre	Ardent
30#Uisce Beatha	Living in a Cuckoo Clock	Ind.
31#Renee Rosnes	Ancestors	Blue Note
32 Various Artists	Offbeat	Wax Trax/TVT
33 Cassandra Wilson	New Moon Daughter	Blue Note
34 Various Artists	Home Alive	Sony
35#Rattled Roosters	Young and Modern	BangOn/Cargo
36 Matthews/Greene	The Color of Dusk	Clean Cuts/Denon
37#Limblifter	Limblifter	EMI
38 Princess Superstar	Strictly Platinum	5th Beetle
39 Shonen Knife	The Birds & the B-Sides	Virgin/EMI
40#Paw	Equality Machine	Green Popper
41#David Essig	Tremble and Weep	Festival
42 Frank Black	The Cult of Ray	American
43 Handsome	S/T 7"	Full City Blend
44 Steve Earle	I Feel Alright	Warner
45 Throneberry	Trot Out The Encores	Alias/Cargo
46 Dark Sun Riders	Seeds of Evolution	Island
47#Flexed Arm Hang	Planet	Square Dog
48 Various Artists	A Stab at the Residents 7"	Compendium
49 Varnaline	Man of Sin	Zero Hour
50 Skiploader	From Can Through String	DGC/MCA

Indie Gems Requiring Attention

01 Taft Hotel	S/T 7"	Co-Dependant
02 Rex	Waltz	Southern
03 Lotion	Nobody's Cool	SpinArt
04#Muscle Bitches	Demon Boy Takes A Ride	Baptist Cracker
05 Jane Ira Bloom	The Nearness	Arabesque
06 Dis-	Historically Troubled	Sonic Bubblegum
07 Wesley & Willis	Rock & Roll Will Never Die	Oglio
08 Vineland	S/T 7"	Zero Sum
09#Poledo	There, You	Sonic Unyon
10#Lafiaminnit	Kill Snowspots with Poppuns	Ind.

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CR/0404

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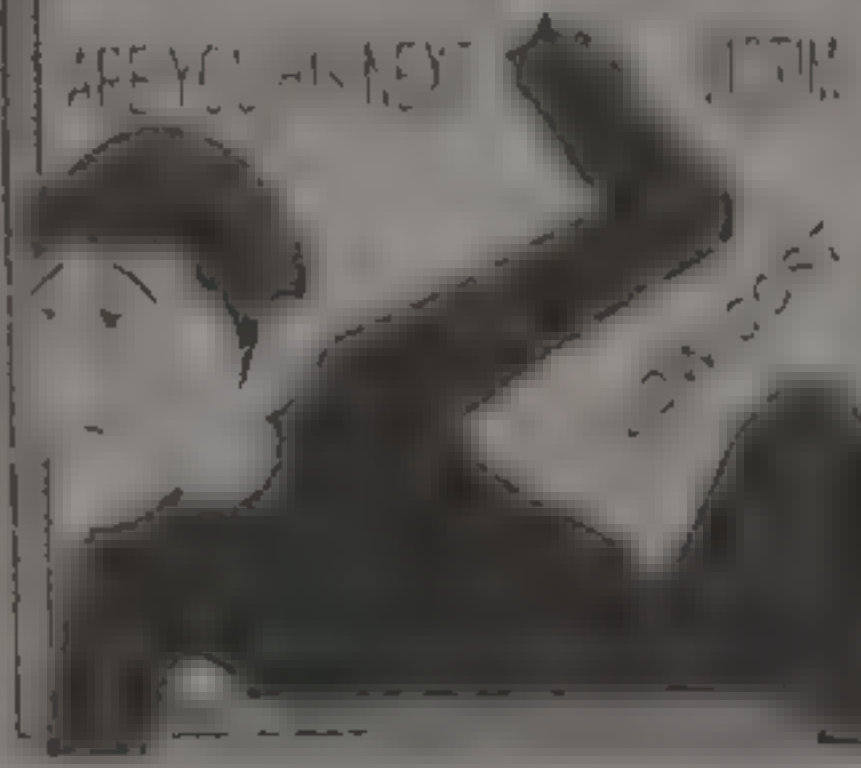
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na0328-0412

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na0321

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Learn more about becoming a volunteer.

na0208

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Canadian Mental Health Association need
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Ph. Deborah 482-6091.

sj0999

VOLUNTEERS

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Wilderness committee needs lots of
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rg2009

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0999

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na0631/96na0208

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na0312

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na0999

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- Provide Friendship-Educate
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I'm looking for an attractive gentleman who's 35-45 yrs. old, professionally employed, emotionally & financially stable & is a non-smoker & a social drinker. He should be active, like to travel to warm places in the winter & like skiing, golf, cycling & fine dining & romantic evenings. I'm an attractive, classy, professional woman 45 yrs. old, 5'8" tall with light brown hair. I'm also emotionally & financially stable & professionally employed. If you would like to know more about me, give me a call. Box 2619.

My name is Joanie. I'm a very tall, mid 40's, working, single mom with blonde hair. I enjoy a wide variety of music from classical to rock & roll and even some country. I enjoy movies, either at the theatre or cuddling at home, long walks, picnics, camping, sporting events, working out, dancing & intimate times. I'm non-smoker & light social drinker with an off-the-wall sense of humour & a vivid imagination. I'm looking for a tall, cuddly, teddy bear who would like to share some special time with me, doing my favorite things or teaching me new things. Box 4549.

I'm in my late 30's. I'm 5'6" tall with brilliant blue eyes, dynamite smile & dancers legs. And yes, I can dance. I'm university educated & professionally employed. I love life & everything it has to offer. You will find that I'm caring, open, honest, intelligent, very positive, very friendly & passionate. I have a variety of interests, which includes dancing. I'm looking for an unattached man 35-45 yrs. old, intelligent, caring & has a good sense of humour & knows how to have fun. He must know how to talk to & tip a woman from the tips of her toes to the tip of her nose. If you would like to know more about me, box me. Box 1677.

I'm a slender, 5'3" tall, divorced, 36 yr. old female without dependents. I'm gainfully employed & emotionally & financially stable. I love country & western dancing, old rock & roll & most music. I enjoy travel, meeting new people, spending time with friends & family, nutrition, fitness, sports & old hot rods. I'm learning how to play pool & golf. I can dress in jeans or in a ball gown & be comfortable in either. I'm looking for a man over 31 yrs. old who isn't into head games, but is into love & friendship. He loves to dine & dance, laugh & is a team player & knows where he's going & what he wants out of life. If you're interested, leave me a message. Box 3261.

I'm a good looking, 5'6" tall, brunette, with hazel eyes & a slim build. I've a crazy sense of humour at times. I like country music & country living. I also like the top 40, dancing, dining, good conversation, hiking, camping, hunting, watching car races, soccer games, etc. I'm looking for an individual who believes in being friends first who has similar interests. He's decent & believes in monogamy if it should work into a serious relationship. I want someone I can be comfortable with & has a crazy sense of humour at times & also can be serious. If interested & want to know more, call Box 8743.

I'm a divorced mother of two. I'm 35 yrs. old, 5'1" tall, 110 lbs., petite with blue eyes & short, blonde hair. I have a great sense of humour. I enjoy dancing, cuddling, all kinds of music, talking & laughing. I'm a casual drinker & a smoker. I love nice smiles & beautiful eyes. I'm looking for a man who's taller than me & very humorous. Box 2923.

I'm single, never been married, with no dependents. I'm 5'11" tall, 135 lbs., with a long pair of legs, long blonde hair & crystal green bewitching eyes. I'm a fun-loving blonde with a great sense of humour. I'm looking for someone who's over 5'11" tall. I don't have anything against short guys. They're great to have as friends. I'm looking for Mr. Tall, Dark & Handsome with a pair of eyes I could gaze into for hours, a big pair of arms to hold me all night long if necessary. Right now I'm just looking for friends. I haven't lived in the city for too long. I'm interested & you'd like to know more about me, call Box 9280.

This pussycat would like to meet a rian who's under 35 yrs. old, over 6' tall & over 200 lbs. He must possess a great personality. I'm 5'5" tall with long, brunette hair & hazel eyes. Some of my interests are Harley Davidsons, camping, fishing, the mountains, the outdoors & I'll try just about anything once. Box 2761.

Top 100

Just Listen!

He Says: "It's amazing what you can tell by someone's voice ad!" - Matthew Rueffer

ACTUAL TESTIMONIAL

She Says: "You can get to know someone before you ever meet." - Della Martin

ACTUAL TESTIMONIAL

I like dancing, going to restaurants or kicking around home & watching a bit of tv. If you're looking for someone who's tall, dark & handsome & has everything, please press 3. If you're looking for somebody who is down-to-earth, employed, hardworking, honest, sincere, give me a shout. Box 4348.

Are you tired of guys who care more about themselves than you & guys that keep breaking your dates & your heart? Well, not this guy. My name is Mark. I'm 20 yrs. old, 5'11" tall, with brown hair & brown eyes. If you can get me to smile wide enough, you'll see I've a cute little dimple or so I'm told. I enjoy most sports, long walks, rollerblading, skating & all sorts of things. I don't go to the bar very much & am not much of a dancer. I still like to go out once in a while & have a good time. I'm looking for someone sincere, honest, smart, attractive, who has confidence in herself & no dependents. Call Box 4959.

I'm 31 yrs. old, 6'3" tall with dirty blond hair & blue eyes. I'm a smoker & a social drinker. I'm also a single parent of a 4 yr. old boy. I'm employed, in good shape & considered attractive. I enjoy movies, music, going out for the evening & the outdoors. I'm seeking a tall, slim, attractive woman who's over 25 yrs. old. She should be outgoing, high spirited, adventurous & willing to try new things. She should take care of herself & like to look good. Honesty & a sense of humour is a definite must. Box 6256.

My name is Dave. I'm 31 yrs. old, 6' tall, with brown hair & blue eyes. I guess I could be considered a bit of a fitness nut. I enjoy going to the gym as well as playing many sports such as cycling, golf, tennis, squash, hiking & camping in the mountains. I also like watching the old black & white movies from the 40's, going to restaurants & the theatre, but not necessarily all at once. I'm looking for someone who shares some of these interests, who likes to laugh & have fun. If you enjoy quiet dinners, going to the pub for a stimulating conversation or maybe playing some pool, call Box 5936.

This is Randy. I'm 37 yrs. old, 6'2" tall, 190 lbs. with long, reddish brown hair, blue eyes & a mustache. I'm a carpenter by trade & I take a lot of pride in my workmanship. I'm sports minded & I love skiing, dirt biking & motorcycling. I'm easygoing, caring & helpful. I'm looking to meet a lady that I can build a solid, long term relationship with. She should take care of herself & her appearance. Children are fine as I love them but I don't have any of my own & have never been married. Box 5724.

This is Chris. I'm 34 yrs. old, tall, clean-shaven, with dark blond hair & blue eyes. I'm a non-smoker. I don't even know if I'm a social drinker. I don't use drugs. I've a post secondary education, but am not really working in my field right now. Hopefully that'll change. I'm looking for a special lady for friendship, outings & possibly more. Your looks & age really don't matter that much as long as you're honest & decent. Box 3614.

My name is Sean. I'm 6'2" tall, 210 lbs., very attractive, athletic, intelligent, funny & looking for someone over 18, who's attractive, fit, intelligent & a lot of fun to be around. I'm looking for someone to get together with once in a while, go on dates, hang out, nothing too serious, just a good friendship & a lot of fun. If that's you, call Box 2216.

I'm Larry. Are you looking for a 6' tall, 180 lbs., white guy with a moustache who happens to be 39 yrs. old? I've a heck of a sense of humour. I'm looking for a taller, slim, attractive lady to enjoy some of the things I do like hockey games, mountain biking, walks in the park, even in the rain. She should be attractive, have a heck of a sense of humour & could put up with a guy who has a sense of humour all the time. If that's you, call Box 7475.

This is Tim. I'm attractive, attached, 31 yrs. old with dirty blond hair & green eyes. I have kind of a boyish look. I enjoy dating & romancing. I'm looking for someone who's attached & also lacking something in their relationship. She should want to have a lot of fun & become friends with me. I'm interested & would like to find out more about me at Box 9211.

My name is Brian. I'm 28 yrs. old, 5'10" tall, 150 lbs. with brown hair, blue eyes & a fair complexion. I have a wide variety of interests including music, movies, dinners, drives on warm days, participating in door activities & taking long walks. I'm looking for a woman who's seeking a relationship for a long term friendship. She should lead to a long term relationship. She should be honest, caring & definitely not into games. Box 1768.

My name is Dave. I'm 5'7" tall, 180 lbs., with brown hair & green eyes. I'm a snowmobiling, mountain biking, going for drives & much more. If that's you, call me at Box 5768.

My name is Jason. I'm 21 yrs. old, with a good build, short light brown hair & bluish green eyes. I work out four days a week & keep myself in good shape. Presently I'm training to be a firefighter & it takes up quite a bit of my time. I'm willing to make time for you. I'm a single, white female, 18 yrs. old & have a positive outlook on life. If you're a single, white female, 18 yrs. old, want to get to know this guy, call me at Box 1644.

I'm a 19 yr. old, single, white female. I have many interests that include movies, going for walks, dancing, music & animals. I have two cats & a dog. I'm just looking for a man who's open, honest, caring & not afraid to be himself. I'd like to find a man who's very decisive & shy at first. Call me at Box 4873.

This is Kerry. I'm a single, working mother, closer to 40 than 35, 5'9" tall, 150 lbs., with short dark hair. I wear glasses, am a smoker & social drinker. I've a great personality & a terrific sense of humour. Here are a few things I'm looking for in a companion. I'm looking for a gentleman, over 5'10" tall, over 39, caring, understanding, like children, pets, quiet times at home as well as going out. He knows what he wants & isn't afraid to go after it. If interested, call Box 7406.

My name is Tina. I'm a single, white female, 21 yrs. old, 5'8" tall, 145 lbs., with short blonde hair & blue green eyes. I wear glasses that don't make me look geeky. Some of my interests are camping, going for romantic walks in the moonlight & star gazing. I like all sports, all types of music, movies & am an honest, open-minded person. I'm not into head games or the run-arounds. I'm hoping to meet a warm, open-minded gentleman, who's an honest, decent person who shares similar interests as me. I don't believe in one night stands. He also can treat a woman with respect. If interested, call Box 2507.

I'm a single, white female, 5'4" tall, with sparkling green eyes, a happy nature, a great sense of humour & play no head games. I'm seeking a single male for companionship & friendship. If the chemistry is right, a long term intimate relationship is definitely desired. I'm a one man woman, slim, attractive, intelligent, independent & versatile, with a variety of interests & talents. My friends say I've a lot to give. I'm also a smoker & casual drinker. If interested, call Box 5036.

My name is Shannon. I'm a 31 yr. old, single, white female with shoulder length, brown hair & brown eyes. I've been told I have a very nice smile. I'm a smoker & social drinker with no dependents. Some of my interests are working out three to four times a week, camping, playing cards, pool, softball & dancing. I also enjoy quiet evenings with a good movie & a special guy to watch it with. I'm employed full-time in the downtown area. I'm a sensitive, honest, caring, fun-loving, open-minded person who's looking for a man with the same traits. If any of this sounds interesting, get back to me. Box 2655.

This is Michelle. I'm 31 yrs. old with shoulder length, blonde hair, green eyes & a full figure that I'm working on. I'm a single mother of two great children. I'm looking for friends. Box 3530.

My name is Brenda. I'm 30 yrs. old, 5'4" tall, 140 lbs., slim, with reddish brown hair & beautiful brown eyes. I've a beautiful smile & love dining out, cuddling & listening to the rain. I love to walk or run in it. I'm playful & a snowball fight can be fun, too. I love having my coffee brought to me in bed. I like surprising that special someone, too. I like men who are romantic. My man must have a great sense of humour & have his own sense of identity. Most important, you must be honest & not play head games. I'm real & expect you to be real also. If I'm that special someone to you, call Box 3359.

Do you want to get to know a fun-loving, adventurous lady for friendship & the possibility for more? If so, read on. I'm single like you, 23 yrs. old, 5'4" tall, with a medium to large build, blonde hair & chameleon eyes. I enjoy the simple things in life the best like family & good friends. Some of my interests are reading, biking, camping, swimming, fishing, aerobics, dancing, power walking & numerous others. I live life to the fullest & will try anything twice. Intrigued? Only if serious, call Box 1269.

I'm 29 yrs. old, 5'3" tall, 125 lbs., with brown hair & brown eyes. I've been told I'm very attractive. I work out at a local gym quite often. I play squash in the winter & jog in the summer. I like to go out, have dinner, go to movies, take long walks, go to parks or just relax at home. I'm a single parent. I'm looking for casual dating & see where it goes from there. I'm looking for somebody who's good looking, honest & down-to-earth. He's pretty secure with himself & enjoys kids. If interested, call Box 9118.

My name is Shannon. I'm 22 yrs. old, 5'7" tall, 125 lbs., with long blonde hair & dark brown eyes. I'm looking for a male, 23 to 27, over 5'9" tall & in good shape. This person must be independent, honest, hardworking & must have a sense of humour. I'm a romantic & hope you'd be, too. If interested, call Box 7596.

My name is Jenna. I'm 5'6" tall, with long brown hair & brown eyes. I've a bubbly personality & am financially secure. I love music & dancing. I like to camp & am physically fit. I'm hoping to meet someone who's also physically fit. I'm not looking for anyone who's into head games. I'm basically looking for someone to talk to for now & go from there. If interested, call Box 9153.

I'm a young thinking lady, 41 yrs. old, 5'3" tall, with long auburn hair & hazel green eyes. Even though I'm a little short for my weight, I'm working on it. I'm always trying to improve myself. I've had a few bad breaks in my life, but am overcoming them. I've a good sense of humour, like reading, old movies, antiques, garage sales & the theatre. I like pets & have two cats. If interested in this honest lady, call Box 1827.

Men Seeking Women

My name is Tim. I'm a 29 yr. old, graphic designer. I'm 5'10" tall, 170 lbs. with blond hair & green eyes. I'm looking for a woman who feels comfortable dressing up for dinners out or wearing sweats to order pizza & cuddle up on the couch with a good movie. She should be ambitious, goal oriented & slender. She should take care of her appearance & be independent. She must have a positive attitude, be open-minded & willing to try things at least once. She must be 24-29 yrs. old, well-educated, a non-smoker & a social drinker. She should not be into the bar scene but should love all kinds of music, especially rock & roll. Box 5283.

My name is John. I'm a single male, 35 yrs. old, 5'8" tall, 180 lbs., with a medium to husky build, dark brown hair & green eyes. I'm both financially & emotionally secure. I enjoy almost all outdoor activities & try to get to the gym twice a week. I take my career very seriously, but also like to let my hair down & have a good time when I go out. I enjoy dancing, getting together with friends & the occasional night out on the town. I understand life isn't a party & staying home & spending time with the people you love is very important. I'm looking for someone, 25 to 35, with the same interests. If I sound interesting to you, call Box 7704.

This is Shawn. I'm 41 yrs. old, very young, 5'6" tall. I'm presently in the middle of a friendly divorce. I've no emotional baggage hanging around. I'm into country music, rock & just about anything except for metal. I like to dance, play pool, dining out, movies or especially cuddling up on the couch with a beautiful woman, a bottle of wine, maybe a movie, candlelight & fireplace. I'm a bit of a romantic so you'll have to bear with me. If interested or would just like to have a chat, give me a call at Box 1999.

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TAROTSCOPES

By Paul Compassi

Horoscopes for April

Aries: Boldly instigate change just because you want it. If adhering to inner voice, results will be in as early as June. In reference to your career and home outlook, the situation needs major assessment. If tearing down the old to renew, make sure it's a positive. If hanging on because it's become as habitual as warts, then keep the things to a minimum. Give a close look to messages conveyed to others—do they need readjusting? Buy yourself a pretty frock to flounce in—you need freshness.

Watch For: A Leo to chase stale retreads out of your mind. A Virgo to stoically stand by the tremors caused. An Aries to renovate.

Taurus: Constraints may be felt in the pocketbook. But you may still need a makeover, so why not Ann-it in style for those power lunches. April is a theme of appearances and how magically you can convince others of investing in your life of dreams. Sleight of hand and puffs of smoke may not disguise inner turmoil, but guess what? Work can be a soothing balm. Luxuriate in the salt; you need it.

Watch For: A Sagittarius to challenge in the mirror fun house. An Aquarius to caw for more support. An Aries with whom to match wits.

Gemini: A cycle of bonding with those who are appear to be close. Your self image needs adjustment; don't sell yourself so hard. People you as-is—court jester for the sake of attention withers genuine emotion. Some relationships may be going through a remission. If so, remember the good times; try not to linger over what-if's. April is a highly emotional period getting down to basics—weeding out what's imagined and what's needed for summer extension.

Watch For: A Sagittarius to gently suggest your methods are trying. An Aquarius to deliver frivolous messages. Another Sagittarius to hint of dignity.

Cancer: Turfing out weedy worries may inspire to venture out, breaking open a new chapter for yourself. Wouldn't that be ideal? So while mulling about, getting your digs all cozy for an anticipated renewal, and try to waddle off some baggage. Energy will rebound and a sense of calm may overtake the anxieties you love to live in. Make sure your fingernails are manicured—people sniff at grunge.

Watch For: A Gemini to get physically sweaty with. A Pisces to float conspicuously. A Sagittarius to inspire.

Leo: Aces up! A period of feeling issues are going your way. Strength abounds, health is rosy, love is rediscovered and it's just a cool cycle of well-being. Are the fates shining on you? Not really; the last few months may have seen you re-evaluate more than the obvious. If soul-searching, the payoff is from April to August. Shining and just a-glowing, your optimism may be contagious. Be wary of fleas hopping on.

Watch For: A Scorpio to balance decisions in your favor. An Aries to stimulate new projects. A Gemini to waltz around a rose garden.

Virgo: Light up a cigar and strut your masculine side in subtle resonance. Money is on an upswing through to May. Fancy yourself in Versace, chomping down a \$300 meal—since your innate stinginess may be melting. Your libido is up and you may fleece some brainless wonder if you so desire, but who cares? Tycoon it for now. Try not to model yourself as Patrick from the book *American Psycho*.

Watch For: A Cancer to divest and sup with. A Sagittarius to bring in the money. Another Cancer to spear indifferently.

Libra: Spring brings renewal under many guises, if not with your mate, then your career. If neither of those things, then wanderlust may pervade. You may be craving an escape from the common humdrum of your bleating thoughts. Perhaps a quick jaunt to some mountainous realm may recharge sagging desires. If you're questioning why everything is looking old again, then it's because you're an overworked procrastinator. Pencil in some time for heady talks with those that count, or jump off a fucking cliff. Just don't stand in the middle moping.

Watch For: A Capricorn to tease of things that may come. A Virgo to frustrate over; it's called Karma. A Libra to share ideas.

Scorpio: April is so energized you may feel like a moulting snake, shedding old mental traps for options which may not seem too clear. Whatever the transformation, budding inspiration may provoke you to secure more \$ for harsher climes. Your need for buzzing about on a journey may help objectify goals. You also may get randy and

rut indiscriminately. Sweat safely. A theme of joining forces with opposition. Just as you like it—stubborn one.

Watch For: A Libra to make \$ with. A Virgo to squire with under the moonlight. Another Libra to confuse essence.

Sagittarius: An odd period of extremes. Biting so close to a wish or wishes, yet something or someone may try to pull it all out from under you. Genuine exhilaration mixed with eye-popping despair. You going manic on us or what? If travel to the east beckons, take it. You may be able to score points while boilers erupt on your personal cruiser. Nothing new, the drama queen in you won't settle for mediocre results. Glossing over the bruises has you singing high. Pack extra deodorant for seeping cracks.

Watch For: A Gemini to shake a foundation or two. A Cancer to world class it in your books. A Leo to wish away.

Capricorn: Communication and all its tools are needed to get your message across. Poring over manuscripts, test tubes or body parts—it's a period of study and re-interpreting for others who mark, pay or lay in your universe. If you're feeling time is slipping sideways against you, you're right: just manage your time better. Delegating helps, too. If trying the tyrant game, then others may off you. Watch attitudes—they are quirky.

Watch For: A Scorpio to talk of travel with. A Taurus to mingle similar quests. An Aries to rule.

Aquarius: Reunions, business travel and the realization of hopes actualize this period. Smoothly and self-assured, you wander down aisles and you may have every right, too. Your innate charm may have many swayed to your soft-sell and it works. Try not to sugar it too heavily. Quick trips bolster your self-esteem and your wardrobe, sassy you. Knot that scarf till they squeal like little piggies. Weddings and catered occasions are revving up.

Watch For: A Gemini to instill the drive for achievement. An Aries to reunite warmly. Another Aquarius to giggle in appreciation.

Pisces: Applause and recognition of work well done. After all that, then wait for what? A tanker of addictions to come sailing by? Uh-uh. Push yourself to a level of competence where others can buy your skills without overselling. Confusing you? Figure it out, instead of tiddewinking with chopsticks. Stick to a decision, even if you feel it's killing you. Learn to be more independent, and don't be so needy for fleeting applause.

Watch For: An Aquarius to plumb the depths of a gin fizz. A Taurus to sell you a load of mush. A Libra to stimulate work drive.

Tarot cards interpreted by Paul Compassi. For half hour or hourly readings/consultations, call 447-1691.



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